

A GUIDE TO THE  
CHASSEVANT METHOD  
OF MUSICAL EDUCATION

MARIAN P. GIBB

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CHASSEVANT METHOD  
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MUSICAL EDUCATION

THE CHASSEVANT METHOD OF  
MUSICAL EDUCATION.

Adapted by MARIAN P. GIBB.

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A GUIDE TO THE  
CHASSEVANT METHOD  
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MUSICAL EDUCATION

BY  
MARIAN P. GIBB  
OF EDINBURGH



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PHYSICS DEPARTMENT

RESEARCH REPORT





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# Guide to the Chassevant Method

## INTRODUCTION

DURING the last ten years or so there has been, among musical educationalists, a gradual awakening to the fact that for the most part the teaching of music, which in its very nature depends upon the *listening* capacity, had been attempted without any special appeal to the ear.

I think I do not overstate the case when I say that few grown-up persons, even after years of instrumental study and singing, can write a simple melody from dictation ; and only a small proportion of those who have studied harmony can follow a progression of chords by ear.

This condition of things may be partly due to the pessimistic idea, which has prevailed in the past, that some people being born with an ear for music and some without, the matter ended there.

Probably, however, the true explanation is that the importance of ear training has not, to any great extent, been realised. It is no uncommon experience for a teacher to have a pupil introduced with the remark : " So and so has far too good an ear. It is a great

stumbling-block to her " ; or, " So and so has no ear for music, but she may learn to play, and that is the main thing ! "

So much for the parent's point of view. What of the teacher's ? Unfortunately, and with deeper significance, the teacher has, to a great extent, acquiesced in the parent's *dictum*, and having no true conception of the importance and possibilities of ear training, has done little or nothing to alter existing conditions.

At the present day, so complete has been the revolution of ideas, there is no point more strongly insisted upon than " Ear training " as the basis of all musical education worthy of the name. Much is heard about the special development of the rhythmic sense, and the power of appreciation, based on the carefully acquired habit of *listening*.

It is noteworthy that all these points are emphasised in the method now under consideration.

To Mlle. Chassevant belongs peculiar honour as one of the first pioneers of what has now come to be regarded as sound musical education.

Her first work appeared as early as 1872, and from time to time she has added others.

A Frenchwoman, now well advanced in years, she has been associated with many eminent musicians, and having a keen faculty of observation and receptivity, has profited by this association when building up and developing her method.

The first time that I saw the method in operation at the Conservatoire in Geneva, it struck me as altogether unique in its vivid, picturesque, and alluring presentation of familiar truths. It seemed unmistakably the production of a great mind, of one steeped in poetic imagery, and in perfect sympathy with the mind of the child. In her hands an abstract idea became *a living thing*, which seized and held the imagination.

She proceeds on the *inductive* method, drawing out what is in the mind of the child and linking it on, step by step, to less familiar truths.

The underlying principle, especially in the earlier stages, may be expressed in a few words: *When presenting a new truth to the child mind, avoid technical terms, and speak of it in a familiar and natural form, connecting it with something already known.*

If there is one feature in the method more outstanding than any other, it is ear training. It is recognised that music appeals primarily and necessarily to the ear; that it is a language capable of expressing every variety of emotion and exercising a powerful influence on the mind and character; and that in order to understand this language and assimilate its very genius, the ear must be trained to detect and appreciate musical facts.\*

As a method of musical education in the widest sense

\* Note that *the ear* is to be trained to detect and appreciate these facts; they are not to be submitted to the child as mere information.



its aim is to draw out the musical faculties generally—not merely to teach the child to play or sing, but primarily to aid him to distinguish pitch, rhythm, expressiveness, and beauty of tone.

It does not at once set the child down at a piano, with a page of printed music in front of him, and expect him simultaneously to identify the notes on the staff, to find the corresponding keys on the instrument, to think of the right value of the notes, how to hold his hands, use his fingers, and produce the right tone.

It takes one thing at a time, developing each faculty separately, and leaving their combination until a certain facility has already been acquired.

The objects aimed at are :—

1. Ear training as regards rhythm and pitch, the æsthetic perception of these being carefully developed.
2. Facility in sight reading.
3. Appreciation of the laws of expression.
4. Cultivation of the memory.
5. Training of the fingers.

It is a fundamental principle of the method that ear training should be begun before any instrumental music is attempted. The first efforts must be made in the nursery, where the child ought to hear simple, tuneful music. This depends upon the mother or the nurse.

About the age of five or six, regular systematic

training is begun, without undue pressure of any kind. Experience goes to prove that more can be done, between the ages of five and seven, to give the ear a *bias* in the right direction than at any subsequent period. As Schumann tells us, the ear of a young child is peculiarly impressionable, and its possibilities are almost boundless.

In the earliest stage, the study of time, which is taken up apart from pitch, is invested with a picturesque aspect which fascinates the child mind. The notes, or time values, are supposed to be birds, which fly from pavilions to trees, and *vice versa*, each bird leaving a special mark to reserve its place, this, of course, being the appropriate rest. Each bird has its own rate of speed in flying, indicated by taps on the table, and the children soon gain an exact idea of the relative value of the notes and their corresponding rests.

They are taught to beat time by way of marking the regular flight of the birds, a figure which appeals forcibly to the imagination.\*

There are several valuable teaching accessories peculiar to this method. First and most notably, there is the "Compositeur," or Box of Movable Signs. These are made of metal and are three or four times the size of ordinary music type. Long strips of music paper, printed large to suit the signs, are pasted round

\* They are also taught to tap the values and, at a later period, to combine beating and tapping.

the edge of the table at which the children are seated.

The practical value of the signs can hardly be exaggerated:—

1. The children in working with them are taught to use both hands.

2. Children of five are enabled to “write” with ease and pleasure.

3. They are encouraged to invent exercises for themselves.

4. A great deal of time is saved, as no child is left unoccupied, and the teacher can see from the head of the table what every child is doing.

5. It is possible, by a simple adjustment of the signs, to write a great variety of exercises rapidly.

6. The children are made to realise that the writing of music is “imitative”—not only that, as the voice ascends or descends, the notes on the ladder must also ascend or descend, but that the smaller or larger intervals can be accurately indicated.

This manner of working never wearies the child, for it satisfies his natural craving for activity, variety, and invention.

In addition to all this, there is a peculiar fascination in the use of the movable signs, even for older pupils.

Another valuable Chassevant invention is the “Clavier figuratif,” a pictorial representation of the correspondence between the notes of the keyboard and



the notes on the staff. The range of "Orchestral" instruments is also defined with reference to the piano keyboard. A systematic use of this from the beginning not only induces familiarity with the names of the notes, but prevents confusion of idea regarding the exact octave indicated. It is invaluable for sight-reading exercises, especially in the more advanced stages, where transposition and modulation are introduced.

Mlle. Chassevant has also furnished us with three volumes of "Solfège" in the staff notation, comprising a carefully graded course of bright little exercises and canons.

The first book is devoted to the key of C Major, with the exception of a few exercises in C Minor.

The second book is chiefly concerned with transposition, and contains interesting canons and two-part melodies in a variety of keys, both Major and Minor.

The third book adds the study of modulation and chords to that of transposition. Some simple ideas on "Form" are introduced, and the children are encouraged to make little efforts in the way of composing melodies.

In connection with defective ears, Mlle. Chassevant holds an interesting theory which was propounded to her by a clever French doctor, and which she says has been proved by medical examination in a number of cases to be correct. It is as follows : In the mechanism

of the ear, there are slender cords or strings, which in a normal condition ought to be upright ; but, in cases of what is known as " defective musical ear," one at least of these tiny strings is bent or crooked. These bent strings can, however, be gradually brought to a normal condition by regular vibration exercises, and the musical ear correspondingly improved. Mlle. Chassevant has prepared a series of " Harmonic Exercises " by means of which this is to be effected. The main idea is the reiteration *loudly*, in different positions, of the Common Chord of any given note, say G, followed by an effort on the child's part to sing the note. She considers a progression in fourths the most effectual in correcting a tendency to sing sharp, and a progression in fifths in correcting a tendency to sing flat.

About the age of six, or even earlier, a series of simple gymnastic exercises is begun, by way of preparation for instrumental playing. These take the form of " object lessons," the models to be imitated being generally things in everyday life.

Practical work at the piano is seldom begun before seven years of age, so that, as a rule, a child has a year and a half or two years of this preparatory class work beforehand—his ear, his eye, his memory, his fingers, his general musical intelligence, have all been to some extent developed, so that he approaches the instrument under the most favourable conditions possible.

The class work, which not only precedes but goes

# INTRODUCTION

9

1.

\* VOICE.

To be repeated 4 times.

Ma

PIANO.

Ped. \*

2.

Ma

*ff*

Ped. \*

3.

1. 2.

Ma Ma

Ped. \* Ped. \*

on alongside of the individual study at the instrument, may be used in combination with any good Piano-forte\* or Violin Method.

Later on, I shall explain how its principles may be applied to an ordinary pianoforte lesson.

For the child who never takes up instrumental work at all, this method furnishes a degree of musical culture in itself of great value.

The whole method having been written by a French-woman for French children, it goes without saying that in applying it to English-speaking children certain adaptations become necessary.

One point of departure from the original must be specially emphasised, viz., the *substitution of the Movable for the Fixed Doh*.

It is thirteen years since I introduced the method into this country, and during that time I have gradually formulated a scheme by which, while the main features of the method are preserved, due regard is paid to our own special requirements.

The following pages will give a detailed account of this.

I have written words for a number of the melodies, and have added an advanced section in which the principles underlying the whole work are applied to the study of music in a wide sense.

M. P. GIBB.

## Part I

### CHAPTER I

#### INTRODUCTORY REMARKS

WHILE the main principles of this method may be applied with a certain measure of success to individual pupils, the best results are obtainable when the children are grouped in small classes, not exceeding six or seven in the earliest stage.

The chief aim from the beginning is to draw out and cultivate in the child the love of music, at the same time conveying to him an exact knowledge of the scientific laws upon which it is based.

The first of these objects is attained chiefly by appealing to the inner consciousness through the ear. The facts about music are supplied, as far as possible, in response to some demand on the child's part, such demand being the natural outcome of something which has gone before, and therefore probably the result of *suggestion* on the teacher's part. Thus the fundamental principle is borne out, that each new truth presented to the child mind is linked on to something already known.

The practice of assigning tables of note values, time signatures, intervals, etc.—to be memorised and repeated by rote—is entirely disapproved of.



The child is *told* as little as possible, but he is led to *ask* as much as possible.

The habit of *listening intelligently* is carefully instilled from the beginning, for upon this depends the efficacy of the whole system.

The imagination is allowed to have free play. Indeed, it is fostered as one of the most precious assets at our disposal. The child is encouraged to express his ideas about what he hears; in fact, to *express himself*. It is often a revelation to the teacher to hear the child's view on certain matters, and it occasionally alters his own point of view, or at least his manner of presenting it.

No rule can be laid down as to how much ground is to be covered at the first lesson, or indeed at any lesson. The capacity and the individuality of the children are important factors, and the experience of the best teachers is that they seldom take two classes in the same way.

There are, however, certain indications which may be helpful, especially in the early stages.

Let the first lesson begin with the study of time, as presented in the "Story of Lady Measure" (see p. 39), the children being supplied with picture pavilions and trees and the movable signs required to personate the birds, etc. Let the idea of learning to "sing like the birds" be next suggested (see Chapter IV., also p. 4 in "First Solfège"). Then show them how to

“make pictures” of the music (see “First Solfège,” pp. 4 and 5), and also to identify these pictures in the pages of a book. (See “First Solfège,” Ex. I.)

By the end of the First Course, which runs parallel with the “First Solfège,” considerable facility has been gained in reading simple melodies in C major and minor, also possibly in G major; in writing from dictation short rhythms in Simple (*not* Compound) time, melodic phrases and also intervals from the key-note upwards, and in memorising the canons and melodies in the “First Solfège.” The arms, wrists and fingers have been prepared, by simple relaxation exercises for any instrumental work which may subsequently be taken up.\* Lastly, the children have acquired the habit of *listening intelligently* when music is played or sung to them.

\* I should like here to pay a hearty tribute to Mrs. J. Spencer Curwen’s admirable Piano Method. It is an interesting fact that while the Chassevant Method was being evolved from the clever brain of the child student on the Continent a similar process was going on in our own country, and independent minds were laying down similar leading principles. Mrs. Curwen shares with Mlle. Chassevant the honour of being one of the earliest pioneers in musical education. Many Chassevant teachers make use of Mrs. Curwen’s “Child Pianist” with excellent results.—M. P. G.

## CHAPTER II

### TIME AND RHYTHM

EAR training is begun with the study of Time, as being upon the whole more accessible to the child mind than Pitch.

While a clear understanding of the division of music into beats and measures forms an essential basis upon which to work, the larger aim must never be lost sight of, viz., *the development of the rhythmic sense*.

The picturesque setting which the Chassevant Method gives to the study of Time is of great value, and, as already stated, rivets the attention of the child from the first.\*

To begin a lesson with a fairy tale of sorts makes a direct appeal to the imagination and creates an atmosphere of eager anticipation. Children love birds, and the association of birds with the teaching of music was a stroke of genius on the part of Mlle. Chassevant.

It is an undoubted fact that some of our greatest musicians—Beethoven, for example—have drawn inspiration from the feathered songsters.† Indeed,

\* The "Story of Lady Measure and her Birds" will be found on p. 39.

† It is held by an American lecturer, Mr. Schuyld Matthews, of Cambridge, that the study of bird music has a great future. By systematic note-taking



it is matter for speculation as to how far the notes of birds have formed the basis of all music.

To Chassevant pupils everywhere, birds and all their doings have a peculiar significance.

When they are asked to suggest a reason for Lady Measure's dissatisfaction with her beautiful garden, there is generally at least one little voice that says: "Perhaps there were no birds in it?" A garden without birds, a world without song, strikes them all as a singularly unattractive place.

The arrival of the birds and their disposal in the pavilion furnishes material for the first Time exercise, effected by an appeal to the ear. From this point forwards, for several months at least, the birds become the children's teachers. They are taught to beat time by way of measuring their regular flight; then to tap the values by way of indicating which birds are to fly.\* Further, their ambition is stirred to *sing like the birds*, and they are told that, in order to do this, they must hold themselves well and open their mouths *as the birds do*. They listen to the notes of birds and try to verify

and observations he has been able to produce about 100 cards with different species of birds, their notes and music resembling their form painted upon them.

He draws an interesting comparison between the notes of the warbling vireo and Chopin's Fantaisie-Impromptu. He has come to the conclusion that birds sing on the pentatonic scale, the primitive scale on which so many of the folk songs of different countries have been written. (See *Christian Science Monitor*, Boston, April 13th, 1912.)

\* Does not this furnish an apt illustration of rhythm as something *living* and "progressing to a given point"?

certain things which they have been told regarding them. Even in gymnastic exercises, the birds furnish a standard of attainment, for their fingers are to "fly like the birds," etc., etc.\*

As soon as the time values and their corresponding rests have been thoroughly grasped, short rhythmical phrases are dictated, the teacher beating time with one hand and tapping the values with the other, while the pupils arrange these on the staff with the movable signs.

These must, of course, be of an extremely simple character. It is better for the first lesson or two not to mix the values in the same bar, but one or two rests may be used, for example:—



The idea of *accent* is now introduced. It is slightly exaggerated at first, so that it may appeal to the ear. The children *clap*, or stamp with their feet, on each strong accent.

It is important to tap the whole phrase, *as a complete*

\* With regard to the names of the notes, I have found it advisable, in the "baby" stage, to avoid technicalities, and make use of such names as the children might suggest for themselves—round, white, black, hook, double hook, etc.; these, of course, being the English equivalents for the ordinary French names, which *describe* the notes so exactly as to impress them easily upon the mind. It is a simple matter at a later stage to apply the conventional English names; and still later, when the children have acquired some understanding of numbers, the fractional terms may be employed.—M. P. G.

thing, first of all, and then break it up in small sections. While it is most desirable to instil the idea of rhythm as a *continuous, moving* thing, experience proves that it is impossible for the child mind at this stage to remember more than four or five values at once. After the children have reproduced it on the staff, the whole phrase is tapped or played on the piano, and they are asked to beat time.\*

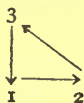
Then it is played or sung *in melodic form*, and the children merely listen.

"Of course," exclaimed a little girl of five, on hearing her exercise made into a tune, "that is the birds singing on the way to the pavilion!" †

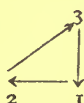
\* *In beating 2 time*: We say, "down, up," or, "strong, weak," or "one, two."



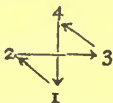
*In beating 3 time*: We say, "down, right, up" (or, "down, left, up"), or, "strong, weak, weak," or, "one, two, three."



or



*In beating 4 time*: We say, "down, left, right, up," or, "strong, weak, strong, weak," or, "one, two, three, four."



† The manner in which the "rhythmic language" of the pavilions is sung is dealt with in "The Story of Lady Measure and her Birds," Chapter IV.

After a few lessons, the values are mixed, but only simple combinations are used for a considerable time. The children are taught to tap the values for themselves, and at a later period to combine beating and tapping.

It will be shown in due course how this "beating and tapping" is applied to the reading exercises.

The children take great pleasure in preparing one or two bars at home, and presenting them to the class.\*

They are sometimes given a group of notes to write in different rhythms according to the accents. They are shown how to insert a bar-line before each strong accent :—

Do, Re, Mi, Fa, Sol, Fa, Mi, Re, Do.

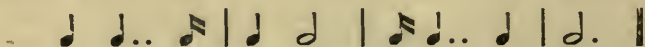
$\widehat{\text{Do}}$  Re |  $\widehat{\text{Mi}}$  Fa |  $\widehat{\text{Sol}}$  Fa  $\overline{\text{Mi Re}}$  |  $\widehat{\text{Do}}$  — ||.

$\widehat{\text{Do}}$  Re Mi |  $\widehat{\text{Fa}}$  Sol Fa |  $\widehat{\text{Mi}}$  — Re |  $\widehat{\text{Do}}$  — — ||.

It is found advisable to keep to one kind of time until it has been thoroughly mastered, and not to introduce compound values until considerable progress has been made.

To indicate the lengthening of a note value, *tied*

\* As they become more advanced, some knotty problems are occasionally brought to the class. A boy of seven one day tapped the following :—



adding that he was not sure how to *write* it, unless there was such a thing as a *double dot*, and unless this *double dot* equalled only half of the first one ! There spoke the budding mathematician !

*notes rather than dots* are used in the early stages, on the ground that the dot having only a relative value does not convey a sufficiently exact impression to the child's mind. In the "First Solfège" there are no dots used, though there are many examples of tied notes.\* In the "Second Solfège," when the ear has become accustomed *rhythmically* to the idea conveyed by the tie, the use of the dot is introduced.

No time name is given to the half-beat, the object again being to accustom the ear *rhythmically* to the prolonged sound.

N.B.—The various stages indicated in this chapter and in the succeeding chapter on notation, cover the work of many months, and each must be thoroughly mastered before the next is introduced.

\* Note exceptions in Nos. 33 and 67.



## CHAPTER III

### NOTATION

THE complete staff of eleven lines, as shown in the "First Solfège," is introduced at the beginning, though for a time only the upper part of it is used.\*

The first notation exercise is as follows :—

"Write *Do, Re, Mi, Fa, Sol*. Take away *Re*, then *Fa*. Name the notes that remain.

"Write *Sol, Fa, Mi, Re, Do*. Take away *Fa*, then *Re*. Name the notes that remain."

After these notes have been thoroughly mastered, this form of exercise is extended to the whole scale.

The children are encouraged to reproduce all their singing exercises on the staff, thereby acquiring familiarity with the notation.

As soon as one octave is mastered, they are told to write the notes *in couples*, finding out the places for themselves.



At the earliest stage possible the lower part of the

\* "First Solfège," p. 5.

Great Staff\* is brought into use, and the children are shown how to write the notes in sets of three or four.



The next stage is to do this by way of ear tests.

“Write in the order in which you hear them played :—



As already mentioned, the “*Keyboard and Staff Diagram*” is the medium of a great deal of excellent practice in this direction. The children are asked separately to point out the notes named, also to name them as indicated. The progression by thirds, of so much value later on, is easily impressed in this way.

From the point at which the “*couples*” of notes are introduced, the “*Playing names*” (letter names) are added.

\* “*First Solfège*,” p. 27. For notation purposes, however, the Great Staff may be brought into use earlier, in fact as soon as familiarity is gained with the upper part.

## CHAPTER IV

### PITCH (OR TONE)

“THE birds sing as they fly from the pavilion to the tree and back again.” \*

Such forms a suitable introduction to the study of tone, the voice being of course the natural medium through which the ear is developed.

In singing, the sol-fa syllable names are applied to the ordinary staff notation, and are characterised as the “Singing names,” the letter names being introduced at a later stage as the “Playing names.”

When teaching her child to speak, the mother repeats over and over again the same words, and as he gradually masters these she goes on to teach him others. After a time, when he has acquired a good many phrases, he begins to put them together and attempts to express his ideas.

The same holds good in teaching the language of music. Short melodic phrases must be repeated over and over again until the ear and the mind assimilate them, and the child gradually enters into possession of musical sounds and ideas.

The first object being to differentiate between the tones, the children listen while the teacher plays or

\* “First Solfège,” p. 4.



sings a few notes and then try separately to reproduce them.

It is important that each child should be induced to make this initial effort *unassisted*, no matter how poor the result. The habit of individual and unhesitating response is an integral part of the whole system, and must be established at the outset.

It is still more important, at this stage, that no remark should be made to discourage further effort. No reference to "singing out of tune" ought ever to be made to young pupils. Let the teacher simply say, "Now it is my turn," and repeat the phrase; then let the child try again. Many children have little idea whether the notes are going up or down; others who can reproduce the notes sing them more or less out of tune. Great patience is required, especially with children who *apparently* have no ear. In certain cases it takes weeks, sometimes months, to get a proper start made; and one can never tell at what point, or on what note of the scale it will be made.

One little pupil, for instance, made her first successful attempt at reproducing a sound on "La," the 6th of the scale. Then she added "Ti" and "Do" ascending. For a long time these were her only three notes. Then she added "Sol" in the descending scale, and gradually came down to "Do," but *leaving out* "Fa" for a further long period.

Another child began with "Do" and gradually

added one note after another until the scale was complete, *excepting* "La," and many months passed before it was added.

Others begin on "Mi," the 3rd of the scale, and work up and down from that ; while to a large number the common chord "Do, Mi, Sol" seems to appeal most successfully. The great thing is to get a start made somewhere and to work from that point. The only thing that must never be done is *to give a child up in despair*.

Three important principles, evolved from a long and varied experience, may be stated here :—

1. Never allow a child to rest in the belief that he has not within him the capacity *of doing* what every normal child is expected to do, and never let him get discouraged in his attempts.

2. The limitations apparently due to a defective ear are very often due to a difficulty in voice production.

3. A child will often learn to sing from listening to another child with a sweet, tuneful voice, when he will make little or no progress from listening to a grown-up person or to an instrument.

A boy of six, who had never been able to produce one musical tone, but who from infancy had "growled" in a harsh monotone, was brought to a class. Even in speaking he was unable to modulate his voice, and his attempts at singing resulted in such extraordinary sounds that it was deemed advisable to teach him

privately for a time. Weeks passed, and though he made rapid progress in distinguishing tones and in writing them from dictation, he still failed utterly in reproducing them vocally—and this in spite of the most strenuous and unremitting efforts on his part. Then, by way of experiment, he was one day taken into a class in which were several exceptionally musical children. A melodic phrase was sung by one after another and, finally, by a little girl whose voice was of a pure, sweet, “angelic” quality. Quite casually the boy was told it was now his turn to sing, and—the miracle was accomplished—he sang! The liquid tones of the little girl had penetrated through the “mentality” which had hitherto proved such a stumbling-block in this connection, and awakened into life something which had thus far lain dormant. It was intensely interesting to watch the boy’s face. The colour mounted to his brow and he blurted forth, “May I try it again?” After it had again been “patterned” by his tiny teacher, he sang it with more confidence, and a look of quiet satisfaction settled on his face.

After a few lessons, the children try to write what they hear, and this by way of “making pictures” with the movable signs. The “imitative” nature of writing music is thus emphasised.\*

\* A little girl of six in a second year’s class, who had been taken to a performance of “The Pied Piper,” tried, next day, to “make a picture of it,”

It is interesting to find how often the ear is able to identify the sounds, even when the voice cannot produce them. The power of forming the sound mentally and the power of giving expression to it do not seem to be so closely connected as one would imagine.

\* The children get their first ideas of pitch from the range of the voice, and by constant repetition build up a more or less fixed or "absolute" conception of the notes within their range. Here and there one comes across children who possess a sense of *absolute pitch naturally*. As a rule, however, it has to be carefully instilled and fostered. This is done from the beginning by letting the children, in their reading, always try to find the starting note for themselves. This is clearly illustrated in the "First Solfège."

The relation which the degrees of the scale bear to the Key-centre and to each other is impressed by suggesting the mental effects produced.† In this connection, the chord of the tonic Do, Mi, Sol, "*the*

Having a natural instinct for form and colour, she made a quite recognisable sketch of one outstanding group of figures, with a scroll attached upon which was represented a portion of the actual melody, in the Key of G, which was being played.

\* "First Solfège," p. 27.

† The following Table of "suggested mental effects," taken from the "Tonic Sol-fa," may be found useful:—

*Do*, the strong, firm note.

*Re*, the restless, movement-suggesting note.

*Mi*, the sweet, calm note.

*Fa*, the warning, solemn note.

*Sol*, the bright, "trumpet" note.

*La*, the pathetic, "weeping" note.

*Ti*, the piercing note.

*pillars of the scale,"* is driven home first. It is impossible to exaggerate the importance of this point. Dictation and sight-reading exercises on the chord of the tonic form part of every lesson.

At a later period, exercises combining pitch and rhythm are dictated, but they are still given separately ; that is to say, the phrase is first dictated as a rhythm exercise and the children select notes of the right value and arrange them in bars ; then it is sung or played in melodic form, and they move the notes into their relative places on the staff. The same phrase is generally played in two or three positions, to accustom them to the difference in pitch and also to enable them to read in the different clefs.



## CHAPTER V.

### INTERVALS.\*

WHEN facility has been acquired in writing simple melodic phrases, compound sounds are introduced—the third and the fifth being the easiest to begin with. After listening to and trying to sing these, the children are asked to “make a picture” of them. For thirds they are given three little notes (“black beans !”) and told to proceed as follows :—

“Write *Mi, Fa, Sol*. Now take away *Fa*. How many notes are left ? Two. How many have you in your hand ? One. Two and one make three ; therefore from *Mi* to *Sol* is an interval of three notes, and is called a *third*.”

For fifths they are given five little black notes :—

“Write *Mi, Fa, Sol, La, Ti*. Take away *Fa, Sol, La*. How many notes remain on the staff ? Two. How many are in your hand ? Three. Two and three make five, therefore the interval before you is a *fifth*.”

So on with all the others.

\* The study of intervals is generally introduced when No. 40, or thereabouts, has been reached in the “Solfège.”

The compass of the intervals, thus presented in concrete form, is easily grasped, and causes no confusion in the mind of the child.

N.B.—All the dictation exercises, whether rhythmic, melodic or harmonic, have some direct bearing on the music which is being studied.

## CHAPTER VI

### SIGHT READING

It is always a delight to the children after singing little phrases and "making pictures of them" to find them reproduced in the pages of a book.

The "First Solfège" begins with such easy examples that it involves no strain on the part of the little ones to identify old friends under new conditions. In the first few exercises there is no time notation, but they ought to be sung *rhythmically*, with the idea of *moving to somewhere*.\* For instance, Do, Do, Mi, Mi, Sol ; Sol, Sol, Mi, Mi, Do.

In the first exercises written in measure, the children (1) beat time while the values are tapped ; (2) *name* the notes and beat time ; (3) sol-fa the notes and beat time.

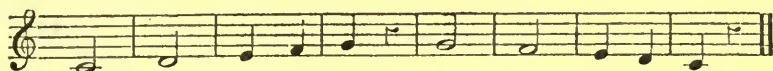
If there are words for the exercise, they are generally applied at the next lesson, after careful practice in the enunciation of each syllable.

This mode of procedure applies to the whole course, excepting that as soon as possible the children *tap the values* for themselves, as well as beat time.

\* This remark applies to all the exercises of the same character throughout the entire course.



Simple ideas on *Form* are instilled from the beginning, by breaking up the exercise into phrases, and drawing attention to the balance of one against another. This, of course, is done in simple language and by some figure which appeals to the child's imagination.\*



is compared to the gentle rise and fall of a wave. The figure of a journey, the *going away* and *coming home again*, is intelligible even to the youngest. Again, the idea of *question and answer* is very effective. The exercises are carefully graded, and great care is taken not to hurry from one to another. The children as a rule *take their own pace*, the main requirement being that the work shall be thorough.

\* "First Solfège," No. 7.

## CHAPTER VII

### FIRST IDEAS ON TRANSPOSITION

THOUGH all the exercises in the "First Solfège" are in the key of C, there is no reason why the principle of *Transposition* should not be introduced at a comparatively early stage. Exercise 70 shows how this can be effected in an easy natural way.

The children, quite unsuspecting of any pitfall, begin to sing it in the usual way. When they arrive at the low G in the last bar, they stop short. "What is to be done? The note is too low for us to sing!" It is suggested, perhaps by one of themselves, that they begin higher up. Then the delightful discovery is made that a new Do may be found at any convenient place, and the start being made everything will fall into line.

The capacity of pupils and even of whole classes varies so much that no rule can be laid down as to the exact stage at which this exercise ought to be taken. It is left to the judgment of the teacher.

As soon as the key of G is mastered, and some facility has been acquired in writing exercises in it, a book of easy songs is taken up. There are so many

valuable collections amongst the *Curwen* and *Novello* publications that there is no difficulty in finding suitable and varied material.

The key of G is worked at until the principle of transposition has been thoroughly established.

The introduction of C Minor \* in Exercise 45 marks a new phase. Short phrases are played first in C Major and then in C Minor, and the children are led to comment on the difference. They are generally quick to note the sadder, more pathetic quality of the latter. Various little tunes are played, and they are asked whether they are Major or Minor.†

Then they are asked to sing phrases in both modes, and lastly to write them from dictation, using the little blue notes to indicate flats.

\* The *C Minor* is introduced before the *A Minor*, as being, at this stage, more within the range of a child's voice.

† By way of experiment, No. 48 "First Solfège" (a little song in C Minor) was played to a class for the first time. One little girl exclaimed excitedly, "I've heard something like that before! Oh, I know! It's 'Happy Little Flo'" (in No. 30); "*but she has a pain!*"

## CHAPTER VIII

### EXPRESSIVENESS OF MUSIC

IDEAS of the expressiveness of music are instilled at a very early stage, and that by means of what one might call "object lessons."

There is the story of the child who wants to tell her mother how much she loves her ; the story of the child in sorrow, of the child who is happy, of the child at work, and the child at prayer.\*

A special song is written to give voice to each of these sentiments, and the right atmosphere having been created, the children sing with the appropriate expression.

Another valuable means of developing æsthetic appreciation consists in playing suitable music, and letting them express their thoughts about it, either in words or by some appropriate movement of the body.† The idea that music, being a language, *says something* which we must try to hear and understand, cannot be too strongly impressed.

\* "Génie of Expression," p. 65.

† The first time a "Cradle Song" was played in a certain class, the children with one consent began to sway about as if rocking a baby to sleep.

## CHAPTER IX

### MEMORISING

THE habit of making *mental pictures* of the music is a characteristic of this method.

At an early stage the children are asked to "make a picture" of a certain melody or canon. It is often a great surprise to them to find that they can "see" and even "hear" such pictures "in their heads," as they express it, but as soon as they realise this, it is a simple matter to transfer them to the staff.\*

This proves an excellent preparation for memorising instrumental music later on.

\* One is often inclined, when a child is slow, *to sing or write for him*. This is a great mistake, as it deprives him of the opportunity of "thinking out" the difficulty for himself.

## CHAPTER X

### TECHNIQUE

ABOUT the age of six or even earlier, technical exercises are begun by way of preparation for instrumental study. Most of these also take the form of "object lessons." Here are a few of them :—

1. "*Dimples.*"—Fold and unfold the fingers, letting the tips rest on the "cushions" at the base ; knuckle joints to be kept flat. This exercise is attributed to Chopin, and does much to strengthen the fingers. The name given to it by one of the "babies" is "Dimples," because if dimples are seen instead of knuckles it is likely to be all right !

2. "*Tired Hands.*"—Put the elbows on the table as a support, then let the hands hang in a relaxed condition. Lift them slowly, from the wrist, and support them a moment, then let them fall by *their own weight*. This impresses the difference between the *supported* and the *relaxed* wrist.

3. "*The Fan Exercise.*"—Put the palms close together, then extend and close the fingers in imitation of a fan. This enlarges the stretch between the fingers.



4. "*Birds Learning to Fly.*"—Let the four fingertips group round the thumb. Then, with the idea of the latter pushing the others gently away, let them all separate as far as possible, then approach each other again, and so on. This is for the same purpose as No. 3, but brings some additional muscles into play.

5. "*Birds Flying Separately.*"—Support the forearm. Let the hand hang from a relaxed wrist. Let the thumb make a circuit as if flying across the hand until it touches the base of the fifth finger. Let each finger in turn "fly" downwards, the others remaining still.

Then let the second finger in one hand and the fourth in the other move simultaneously, as if "saluting" each other, while the others remain passive, etc., etc.

This exercise develops finger independence.

6. "*The Pavilion.*"—Rest the elbows on the table, bring the wrists within 2 inches of each other, and with the hands form a pavilion with slightly-rounded roof. Then "open the doors," *i.e.*, let the thumbs separate and close with an easy, swinging motion. Next, "open the windows, one pair at a time," *i.e.*, let each pair of fingers separate as far as possible and then meet—this with a loose, free motion.

The pavilion itself is supposed to be "made of rubber," so that there shall be no tightening-up anywhere.

Vary the figure, and let the pavilion represent "a

trial of strength " between the different pairs of fingers. For instance, let the second finger in the right hand push the corresponding one in the left hand as far back as possible while the other resists, and *vice versa*.

This becomes an exciting game, and develops " finger control."

7. "*Mill Wheels*."—Put the hands in the shape of a tent, and at the entrance let the thumbs revolve around each other without coming in contact. After a few turns, "reverse the engines" and let them go the other way. Carry this out with each pair of fingers in succession.

The rotary movement of the fingers involved in this exercise is of great value.

8. "*Minnow in a Brook*."—Move the hands loosely from side to side, keeping the arms passive.

This brings into play the wrist muscles which effect the side-to-side ("lateral") movement.

9. "*Patent Carpet Beaters*."—Take a pencil, perhaps 12 inches in length, in the hand, and with a free rotary movement of the fore-arm, tap lightly against the knee. This exercise belongs to the "Matthay Method" of Pianoforte Teaching, and is fully described in "The Act of Touch," by Professor Matthay. The name, however, is original. A class of children were practising it one day when a little girl remarked, "Why, we're *Patent Carpet Beaters*!" Needless to say, the title was adopted forthwith.

# First Ideas on the Study of Time

## Story of Lady Measure\*

### CHAPTER I

#### A WORLD WITHOUT MUSIC

LADY MEASURE lived in a fine old castle surrounded by avenues of stately trees, and gardens gay with flowers. A large lawn and a quaint fountain, with tiny red fish swimming about in the basin, added to the attractions of this charming abode. Yet, strange to say, there was an air of depression about it all. One did not at first realise the cause ; but undoubtedly the edge seemed to be taken off one's pleasure. What was amiss ?

*There were no birds, and therefore no sweet warblings to be heard.*

Can you imagine such a garden ? You children all love music. The earliest thing you can remember is being lulled by some cradle song, whose sleepy rhythm still gives you a pleasant sensation of being rocked. What a thrill of delight it gives you to hear

\* NOTE.—The "Story of Lady Measure," as also the "Story of the Génie of Expression," is merely *suggestive* and need not be followed in every detail, nor in the exact order in which it is told. It illustrates the appeal to the imagination which is an outstanding feature of the whole method, and allows scope for the personality of the teacher.

the music of a regimental band as it passes along the street, or plays in the park !

Think what the world would be without music, the country without the songs of birds ! You will understand why Lady Measure, who also loved music, was not perfectly happy in her beautiful grounds.

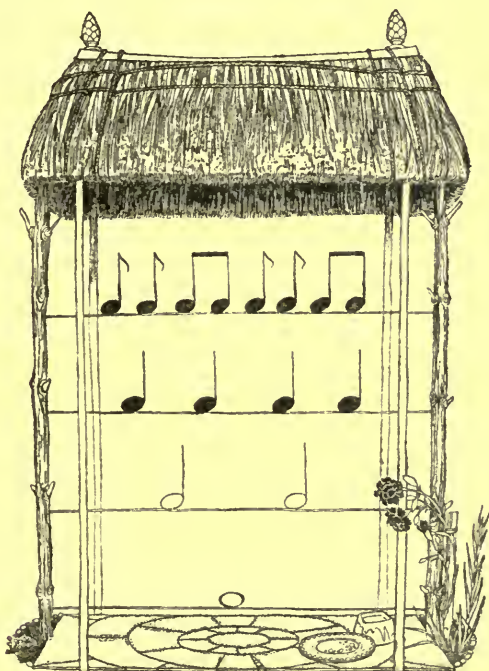
One day she had an inspiration. She would try to coax some birds to come and live with her. First of all, she had a pavilion made, artistic in shape, covered with thatch, and cunningly fitted up with four perches.\* Then she ordered her carriage and set out in search of her guests.

\* The children are supplied with picture pavilions.

## CHAPTER II

### ARRIVAL OF THE BIRDS

IN the evening she returned in triumph with birds of four different kinds : first, a big round bird, called



Pavilion I. The Semibreve and her Friends.

a *semibreve* ; next, two white birds, each having a stem, called *minims* ; then four just like these, but



with a black centre, called *crotchets* ; lastly, eight with an additional hook-shaped wing, called *quavers*.\*

Lady Measure's birds had each its own way of flying. The semibreve, having no wings, moved slowly and settled herself on the lowest perch ; the minim flew twice as fast, so that the second one reached the next perch at the same moment as the semibreve entered the pavilion ; the four crotchets followed each other so briskly that the last of them mounted the third perch at the same moment that the semibreve and the second minim reached theirs ; lastly, the eight one-winged quavers flew to the fourth perch, the last of them arriving exactly at the same moment as the fourth crotchet, the second minim and the semibreve. Lady Measure saw them comfortably settled, and wished them good night, promising herself the pleasure of hearing them sing in the morning.

\* The necessary signs for this pavilion are in Sections 2, 3 and 4 ; the short lines by which the joining of the wings may be illustrated are in Section 8.

At the end of this chapter let the children practise beating 4 time. (See p. 17.)

The teacher beats time with the right hand, and taps the values with the left, to illustrate the flight of the birds, and the children place the appropriate notes on the perches, *using both hands in doing so*.

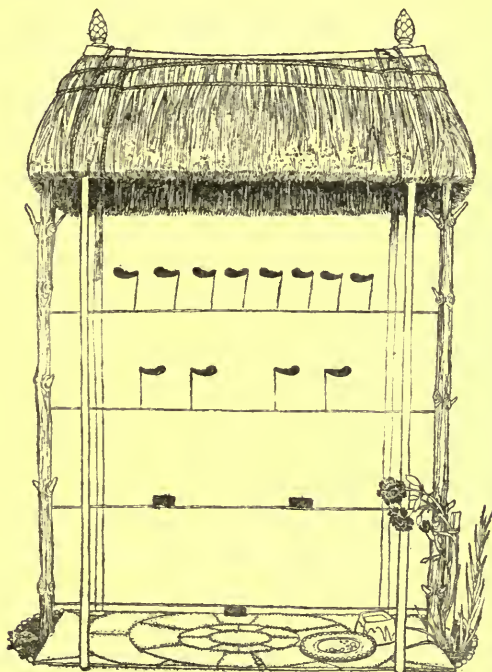
This mode of procedure applies to the whole "Story of Lady Measure."



## CHAPTER III

### THE LITTLE RUNAWAYS

LADY MEASURE's first waking thought was of her



Pavilion I. filled with Rests.

new guests. How had they passed the night? She dressed hurriedly and set out to visit them.

She stole noiselessly down the garden, almost

holding her breath in her anxiety to hear the first notes of their morning song. Not a sound ! Imagine her dismay on reaching the pavilion to find that they had all disappeared ! One thing, however, comforted her.

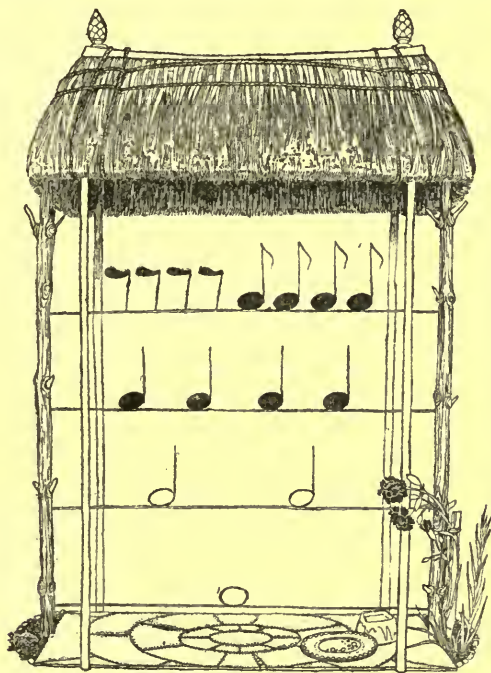


Tree I. The Semibreve and her Friends.

Each little bird had left a special mark in its place, *as if to reserve it*. The semibreve had put a small square block, *hanging from the first perch* ; the minims had put similar marks *above the second perch* ; the crotchets had put marks like golf-clubs on the third perch,

and in place of the quavers were marks like 7's. None of these signs could sing. They were absolutely silent, and for that reason were called *rests*.\*

Lady Measure wandered all over the woods and



Pavilion I.

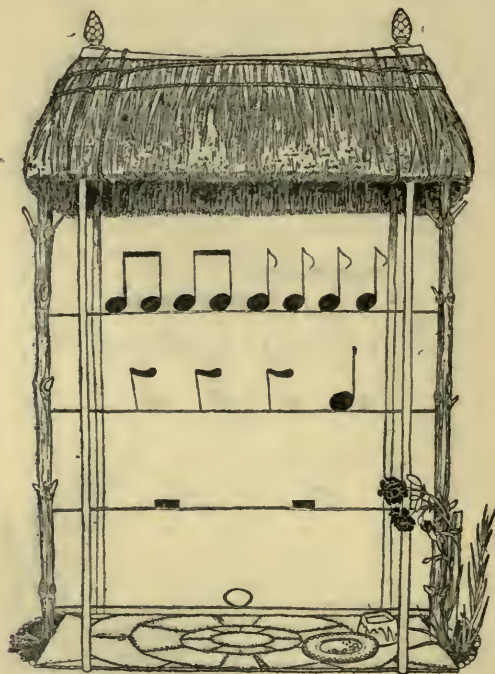
gardens in search of her birds. At last, to her great delight, she discovered them, perched on a big shady tree, just as they had been in the pavilion.

In the most charming way they begged Lady

\* The rests for this pavilion are in Sections 8 and 9.

Measure's pardon for the anxiety they had caused her, and promised to return to the pavilion at sundown.

In the evening Lady Measure saw all her little runaways come back and take up their former positions.



Pavilion I.

The rests were sent to reserve their places in the tree where they had spent such a happy day.

It was disappointing to Lady Measure that her birds had not yet begun to sing, but she thought that when they felt more at home they would probably do

so. In the meantime they gave her a great deal of pleasure by the regular, orderly way in which they flew about.

One day none of the birds excepting four quavers wished to leave the pavilion, and the places of these were filled up by rests.\*

Another time, two minims and three crotchets flew away into the tree, and had their places filled up by rests.†

\* This story need only be continued until the pupils thoroughly understand the principles involved.

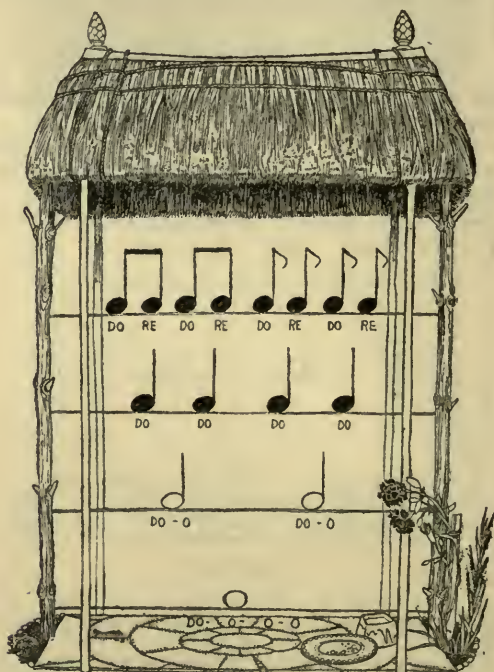
† We call these exchanges between notes and rests "Making excursions." Picture trees as well as pavilions are given to the children, also the appropriate rests.

When a rest is to be indicated in tapping, the hand is dropped in the lap instead of on the table.

## CHAPTER IV

### RHYTHMIC LANGUAGE OF THE PAVILION OF THE SEMIBREVE

Now that you can beat 4 time, you will be able to



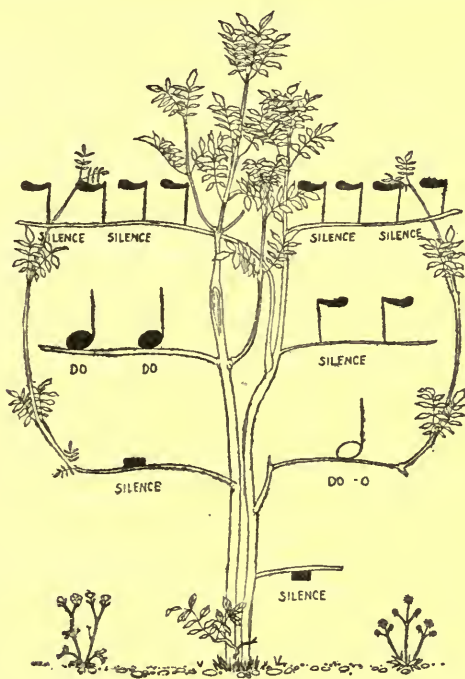
Pavilion I. Rhythmic Language.

imitate the flight of the birds. Remember that the semibreve alone takes as long to get to the pavilion



as the eight quavers, the four crotchets and the two minims together.

I shall tap on the table to help you, and you will



Tree I.

imitate the flight of the birds with your voices while you beat 4.\*

You must also learn how to make the birds fly from the pavilion to the tree, and *vice versâ*. This is a little more difficult.†

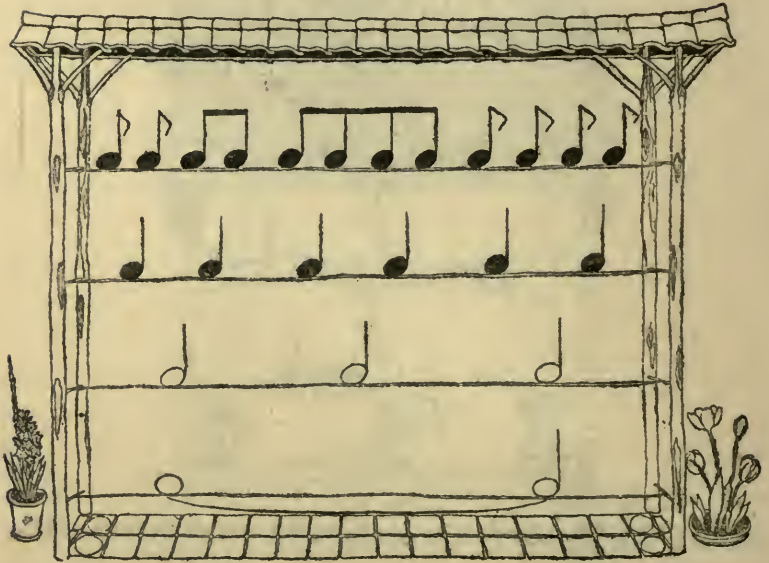
\* The children sing the values in *monotone* excepting the quavers, which they sing as *Do, Re*, etc.

† See note on p. 47. "Making excursions."

## CHAPTER V

### STORY OF THE " LONELY " SEMIBREVE \*

LADY MEASURE had another pavilion made of a



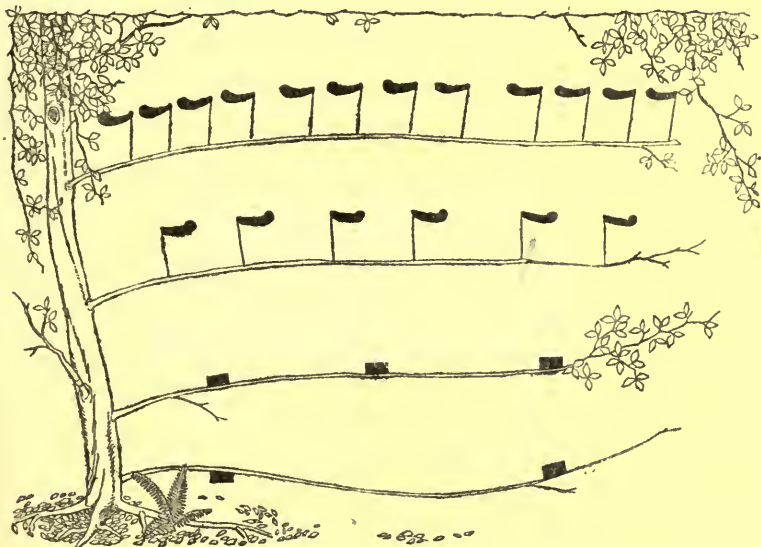
Pavilion II. occupied by the "lonely" Semibreve, etc.

new shape. It was larger and could take in a greater number of birds.

On the first perch she one day noticed a semibreve with a minim attached to her by a little ribbon. She

concluded that the semibreve, tired of being alone, had sought and found a companion !

There were twelve quavers on the fourth perch,



Tree II. with corresponding Rests.

six crotchets on the third, three minims on the second, as well as a semibreve tied to a minim on the first.

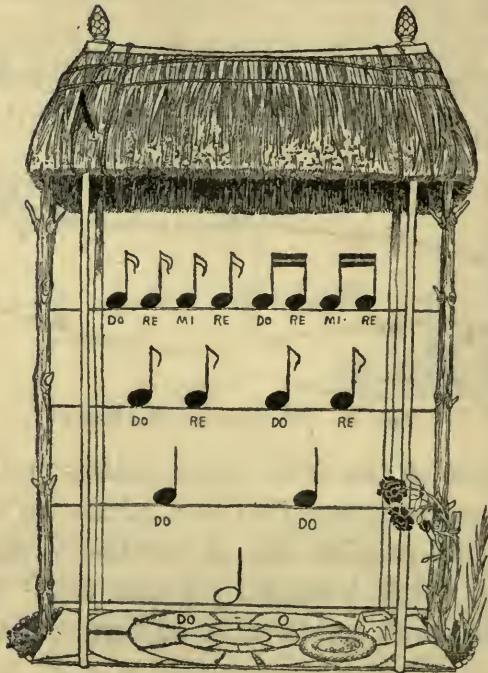
Near this pavilion was a peculiarly shaped tree, with long, thick branches on one side. There the birds could perch comfortably and enjoy the sunshine.

\* This story, as also the stories in Chapter IX., is useful in impressing the *relative values* of the notes, but it is better, at this stage not to associate it with "beating and tapping," as it is important during the First Course to keep to the *crotchet* as the unit of measurement.

## CHAPTER VI

### STORY OF THE MINIM

A FEW days later Lady Measure noticed a slight



Pavilion I. occupied by the Minim, etc.

change in the pavilion and tree occupied by the semibreve.

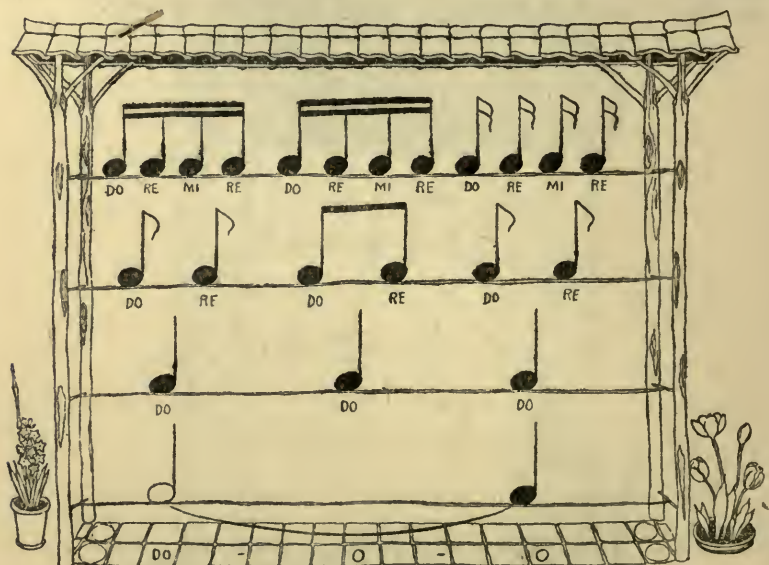
The semibreve and her rest had disappeared. On the first perch was a minim ; on the second were two crotchets ; on the third were four quavers ; and on the highest perch were eight new birds, called *semi-quavers*, having two wings. In the tree there were similar changes, the new rests on the fourth perch having *two heads*.\*

\* Beat 2. Repeat the values of the pavilion, sometimes beginning with the minim and sometimes with the semiquavers. This requires a great deal of practice owing to the difficulty of putting four notes to one beat.

## CHAPTER VII

### STORY OF THE " LONELY " MINIM

IN the pavilion hitherto occupied by the semibreve tied to the minim, a change occurred also. The semi-



Pavilion II. occupied by the "lonely" Minim, etc.

breve and her friend disappeared along with their rests. On the first perch were to be seen a minim and a crotchet tied together ; on the second three



crotchets ; on the third six quavers ; and on the fourth twelve semiquavers. On the highest branch of the tree were to be found twelve double-headed rests.\*

Later on you will hear the birds of this pavilion sing many beautiful songs.†

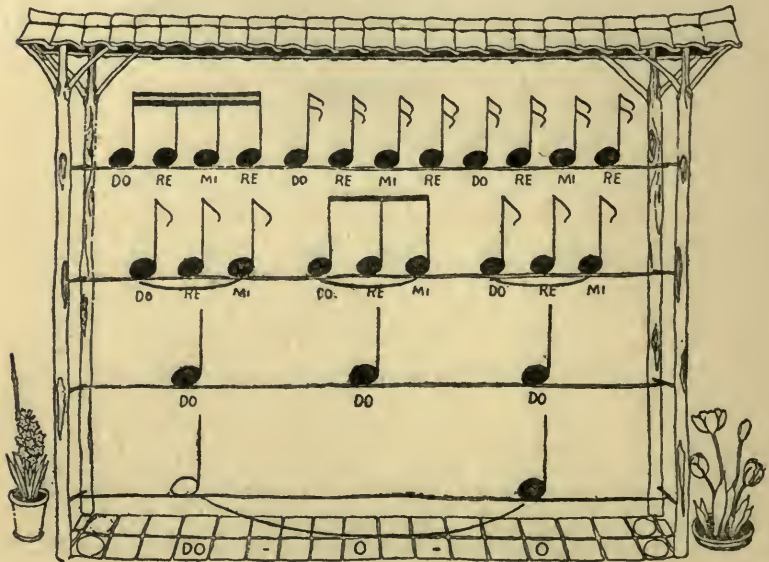
\* Beat 3 time. Be careful to get *four equal notes* to one beat.

† Make many *excursions* with the signs of this pavilion, this kind of measure being frequently used.

## CHAPTER VIII

### STORY OF THE "LITTLE TRIPLET"

ONE night there was a great storm. Lady Measure listened to the shrieking of the wind and the creaking



Pavilion II., showing Triplets.

of the branches as the trees rocked on their foundations, and her thoughts flew to her birds. How would they stand it ?

In the morning she hurried to the pavilion. To her great delight, they were all safe and well. Not only so, but there were more of them than there had been when she saw them last. In place of six quavers she counted nine. They were closer together, that was all.

They explained to her that in the middle of the night three little wanderers had come begging for shelter. They had crowded together a little so as to make room for them.

Lady Measure, fearing that these groups of *three birds in place of two* might cause confusion, placed a slur under each group, and gave it the special name of the "Little Triplet."\*

\* Make *excursions* in 3 time, making the triplets fly, *i.e.*, putting three notes to one beat.

See Nos. 52, 76 and 77 in "First Solfège" for examples of triplets.

## CHAPTER IX

### NEW FRIENDS INTRODUCED \*

FROM this time forward there were constant changes occurring in the pavilions.



Pavilion I. The Crotchet, etc.

The minim in No. I. disappeared and was replaced

\* See note on p. 51.

by a crotchet, the fourth perch being appropriated by eight newcomers, called *demisemiquavers*, because of their having three wings.

There were corresponding rests in the tree.

Occasionally groups of triplets appeared. It was delightful to see the orderly way in which they flew in and out.



Tree I. with Triplet.

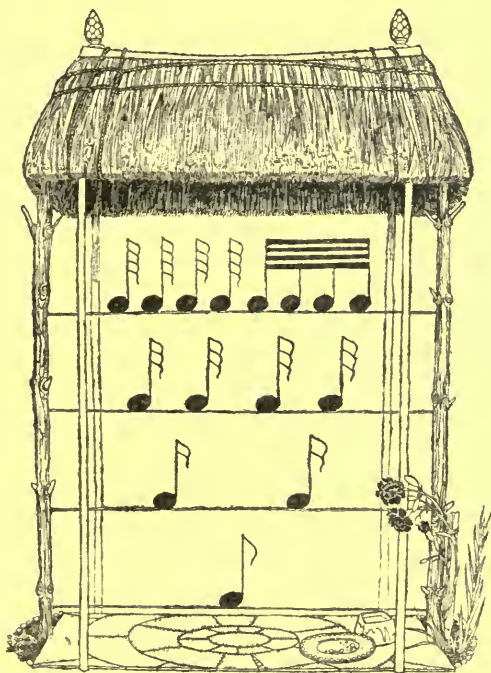
There were similar changes in the big-branched tree, where the minim tied to the crotchet was replaced by a crotchet tied to a quaver.



Tree II. The "lonely" Crotchet.

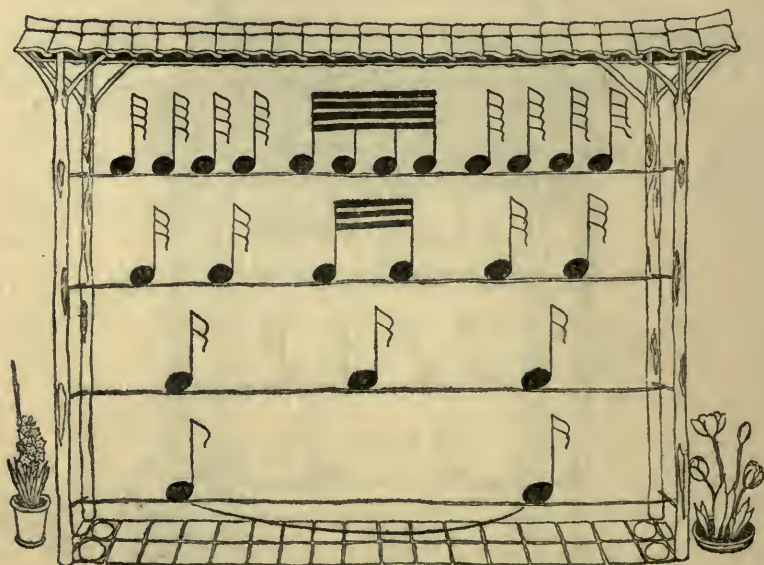


Finally the crotchet in Pavilion I. was replaced by a quaver, and eight four-winged birds, called *semi-demi-semiquavers*, appeared on the fourth perch. *In this pavilion all the birds had wings.*



Pavilion I. The Quaver and her Friends.

In the large pavilion, a quaver tied to a semiquaver appeared on the first perch, and twelve semi-demi-semiquavers on the fourth perch.



Pavilion II. The "lonely" Quaver.

## CHAPTER X

### THE BURST OF SONG \*

LADY MEASURE was perplexed by these comings and goings. She never knew what to expect. She had no sooner become attached to one set of birds than they disappeared from view. She disliked losing her little friends in this unaccountable way, though up till now there had always been a new set to claim her attention.

One day in the autumn, however, she found the pavilions and trees tenantless. Imagine her consternation! Had she not done everything in her power to make them happy? True, she had never heard them sing. Perhaps she had omitted something which would have added to their comfort.

She must try to find them. Perhaps Lady Intonation could help her?

On arriving at her friend's house she was greeted with the joyful news that all her birds were safe in the adjoining wood. "I must tell you," said Lady Intonation, "they were born on my estate, and used to sing most lustily, but their *time* was shocking! It was the more annoying because their voices were

\* See note at end of chapter.

pretty and tuneful. While they have been with you, they have improved marvellously. You must have drilled them well. They arrange themselves in groups in a way I never saw them do before. If you will kindly help me to put them in order, I am sure they will sing something worth hearing."

Lady Measure had only to place some bar lines at equal distances and, Lady Intonation giving the signal, they burst into song.

NOTE.—This story may be told to the children when they have reached the stage of attempting to read a simple melody, and beat time simultaneously, for example, No. 29 in the "First Solfège." As a rule, they study the time and tune separately.

# First Ideas on the Study of Expression

## Story of the Génie of Expression

### CHAPTER I

#### FLO LOVES

"WE must certainly join our forces," said Lady Measure one day to Lady Intonation. "If our birds are to make any progress, we must work together."

"I quite agree with you," replied her friend.

They were walking in a shady avenue leading to the wood where the birds lived. It was carpeted with flowering grass, dotted with buttercups and daisies.

"Hark! What is going on? It sounds as if someone were talking to our birds. Who can it be?"

It was the Génie of Expression, accompanied by a little girl. There was a lively exchange of greetings all round.

"I have been telling little Flo," said the Génie, "that music is a language by which one can say all sorts of things. She is anxious to learn this language,

so that she may *sing to her mother how much she loves her*. Shall we ask our birds to teach her ? ”

In a few minutes everything was in readiness, and, the signal being given, the little musicians began to sing a song which so exactly expressed what was in the child's mind that she was fairly enraptured. When the last notes died away, little Flo, with an excited word of thanks, ran home as fast as she could and jumped into her mother's arms, crying, “ Please put me to bed. I want to sing how much I love you ! ” \*

\* Sing No. 30 in “ Solfège,” First Course.



## CHAPTER II

### FLO SUFFERS

It had been a weary day for little Flo. First thing in the morning had come the news of Grannie's illness ; then the dear mother's hasty departure. Flo had tried to amuse herself in the garden, but the hours dragged terribly. Her father had come in for lunch, but hurried off immediately after. Most of the afternoon had been spent at the outside gate, with eyes fixed longingly on the dusty highway. Finally, for the first time in her life, the child had undressed by herself. Now she lay in her little bed, sobbing as if her heart would break.

Suddenly she knew that she was not alone. Every corner of the room was filled with birds. The notes of a low, sweet lullaby stole softly to her ear, and in a few minutes little Flo was fast asleep in happy dream-land.\*

\* Sing No. 48 in "Solfège," First Course.

## CHAPTER III

### FLO WORKS

"COME with me to the harvest field," said Flo's father next morning. "It may interest you to see what is going on. You may even find some way of helping."

Joyfully the child trotted along by his side, her mind busy with the important question: "What could a little girl do to help grown men and women?"

Her friends the birds seemed specially busy this morning, flying to and fro with funny little cries of "Chirp! chirp! chirp!" It made her heart beat happily, and her feet fly the faster to hear them. An idea darted into her mind. Of course! Now she knew how she could help!

When they reached the field, the labourers were toiling on with never a pause, leaving a track of golden grain behind them as they passed from end to end.

As the sun mounted higher in the heavens, however, they began to look weary and their feet began to drag.

Suddenly there burst upon their ears a strain so

sweet and so inspiring that their pulses quickened, their eyes brightened, and they worked with redoubled energy until the appointed task was finished.

Such was the magic of little Flo's song ! \*

\* Sing No. 59 in " Solfège," First Course .

## CHAPTER IV

### FLO REJOICES

FLO was in a state of happy excitement. All day she had been running to and fro, having mysterious interviews in the garden. The little cousins who came to have tea with her looked at her shining eyes with a puzzled expression. Last time they saw her she had looked so sad and lonely.

Flo caught hold of their hands, dragged them to a shady corner, and unfolded her wonderful secret. Then they, too, bubbled over with excitement.

Flo had run for the fiftieth time to the gate and glanced hastily along the road. Now, her face rippling with smiles, she nodded delightedly towards the branches of a large tree, under whose shade her little friends were waiting expectantly. A moment of silence; then, as the well-known figures of Flo's mother and grandmother appeared at the entrance, the birds burst into a song of welcome, and the children joined hands and danced in rhythmic rapture.\*

\* Sing No. 61 in "Solfège," First Course.

## CHAPTER V

### FLO PRAYS

“GRANNIE, do you know these birds who sing so sweetly ? ”

“Yes, Flo. I have known and loved them since I was a child. My own Grannie knew them too.”

“It must have been God who made the birds. I wish I knew how to thank Him for giving me so much pleasure. Do you think the birds could teach me that too ? ”

“I am sure they could. Let us go and find them.”

A great cloud of birds was flying overhead, too numerous for the child to count. They were of many colours—white, red, yellow, green. Some were large and strong, others tiny and dainty like flowers.

It was a beautiful sight ; but the noise the birds were making was almost deafening.

“What shall we do, Grannie ? ” cried Flo. “We can never make them listen to us ! ”

Even the Génie of Expression, who was standing beside them, was in despair.

Then Lady Measure and Lady Intonation appeared, and joining hands with the Génie approached the birds.

One word was sufficient to make them take their places quietly, and, a signal being given, they sang a chorus of praise to God.

"How was it, Grannie, that the birds sang different notes, and yet they all seemed to fit in so well? I have never heard anything like that before."

"That, Flo, is what is called 'Harmony,' or 'The Science of Chords.' It enables birds of every country to sing together in parts."

"Grannie, when may I begin to learn Harmony?"\*

\* Sing No. 80, "Solfège," First Course.



## Part II

### CHAPTER I

#### INTRODUCTORY REMARKS

UP to this point, the aim having been to teach the children *things* rather than *names*, all unnecessary technical terms have been dispensed with. It is considered of first importance that musical education should run parallel with general education. A child's mind is often thrown into confusion through lack of unity in the instruction he is receiving. One subject seems to have no bearing upon another, and a new truth presented to him to have no connection with anything he already knows.

For this reason, the use of fractional time signatures has thus far been avoided. Now, however, that the child has acquired some knowledge of numbers, this restriction is removed.

Historical and geographical allusions have also been avoided. Now that the child knows that there are other countries, other nationalities, other languages, such allusions may be made with advantage, leading

to a gradual familiarity with the great facts of musical history.

At this point, the children are provided with manuscript books, and a short exercise is prescribed to be written at home. This is first worked out with the movable signs, and when the mistakes have been corrected, a neat legible copy is made.

In order to create a clear and lasting impression of the number of sharps and flats in certain keys, a special appeal is made to the eye by the use of little red notes to indicate sharps, and little blue notes to indicate flats.\*

In singing a note that has been accidentally sharpened, the vowel is replaced by the letter "è."

Example : Dè, Rè, Mè, etc., etc.

In singing a note that has been accidentally flattened, the syllable "eu" is used.

Example : Deu, Reu, Meu, etc., etc.

This course is chiefly concerned with Transposition. In taking up the study of keys generally, the use of the movable signs gives a clear idea of the relations subsisting between the Major and the Minor mode, and of all the keys built on the same type or model, and it becomes a simple matter to transpose from one to the other.

Up to this point, there has been no *analysis of the*

\* This is quite in accordance with the modern conception of the analogy between tone and colour.

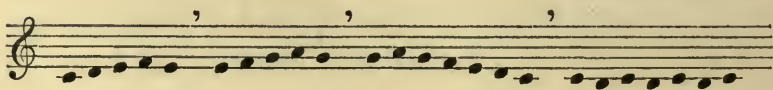
*scale.* The chief concern has been to impress its tonality upon the child's ear, without any conscious effort on his part.

Breathing exercises are now given to the children, as well as special voice exercises, great care being taken to secure a pure, resonant quality of tone rather than volume of sound. It is recognised that there is great danger in allowing children to exercise their voices to the full capacity.

## CHAPTER II

## MODEL LESSON ON TRANSPOSITION

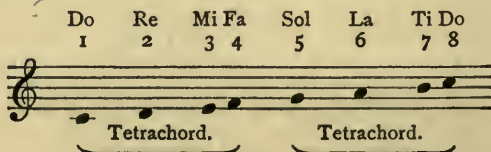
LISTEN while the following exercise is sung, and write it phrase by phrase :—



Now listen while I play it a fifth higher, that is to say, taking G as our Do. Tell me if it sounds the same as the other? You notice the difference at once. The F in each place where it occurs sounds too low. It does not give "Ti" as we are accustomed to it.

Now we discover that the steps in the scale are not all of the same size. If we take it to pieces we shall find that the steps between "Mi" and "Fa" and between "Ti" and "Do" are smaller than the others.

Here is a picture of it :—



It is composed of seven seconds. Five of these are

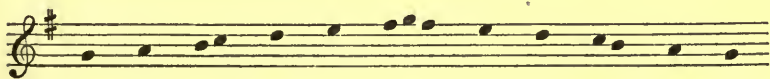
large, and two small. The large seconds are called *Major*, and the small seconds *Minor*.

Notice also that the upper half of the scale is of exactly the same pattern as the lower half. This set of four notes is called a *Tetrachord*.

Let us sing the scale, as you are accustomed to it, beginning on C, and take particular notice of these small steps between "Mi" and "Fa," and "Ti" and "Do."

Now listen while I play it, beginning on G, and tell me if you hear anything wrong. Yes, there is a small step coming between "La" and "Ti" instead of between "Ti" and "Do."

To get this right, we must use the black key just above F—called F $\sharp$ —instead of the white key which we know as F. This will put the small step in the right place, and the whole scale will sound the same as the "pattern" one, beginning on C.



Notice that the lower tetrachord in the key of G is the same as the upper one in the key of C.

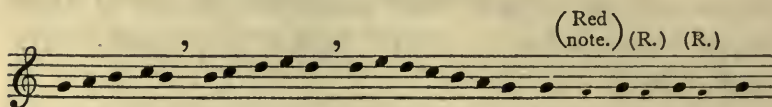


Upper Tetrachord in C. Lower Tetrachord in G.

In writing music in the key of G on the staff, it is

usual to put this sign # at the beginning to show that all the *F*'s are to be played sharp. In the meantime, however, you will indicate the same thing by putting one of the little *red* notes in place of a *black* one.

To return to the exercise with which we began the lesson. Write in the key of G :—



Now take some of the easier exercises in the "First Solfège" and write them in the key of G.

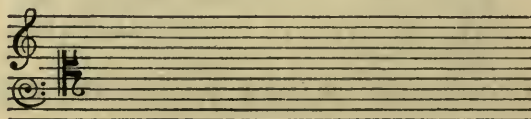
This is called *Transposition*, which means putting a thing higher or lower without changing its shape.

### USE OF C CLEF.

There is a convenient way of writing an exercise in different keys simply by a change of clef.

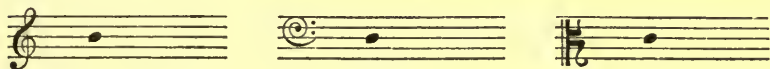
You know that the G clef indicates the upper part of the Great Staff, and that the F clef indicates the lower part of the Great Staff. There is another, called the Middle C clef, which is placed on the middle line, and indicates that the note on that line is Middle C.

Here is a picture of the Great Staff with the three clefs :—





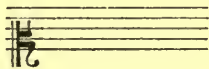
Here are three short staves, each representing a different part of the Great Staff :—



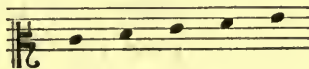
Place a little black note on the middle line of each staff, and tell me its name and where to find it on the Great Staff, and also on the piano.

Now take away the clefs, and you will no longer be able to name the notes : indeed, they will *no longer have any names*.\* The clef, you know, is the key to the names of the notes, and without it they are quite meaningless.

Now suppose we select another set of five lines from the Great Staff and place the C clef on the *second* line. This means *that the note on the second line is Middle C*, and that you are using a new set of lines.

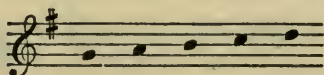


I shall play five notes on the piano, and you will write them : *Do, Re, Mi, Fa, Sol*.



\* The children work all this out with the movable signs.

Now take away the C clef, put in its place the G clef, and you find yourselves at once in the key of G, and you have only to add its special sign.



We shall write a great many dictation exercises in this way, and you will also sing them in the various keys, always finding the new "Do" for yourselves. *Remember always that the clefs never change their position.* It is only that we use *different parts of the Great Staff.*

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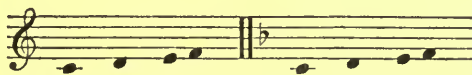
As already mentioned, the key of G is worked at for a considerable time before going further afield, sometimes transposing from C to G, or *vice versâ*, in the ordinary way; that is, by rewriting the exercise, at other times by means of the clefs as described. \*The "Second Solfège" supplies a number of canons and two-part melodies in the key of G, and a great variety of songs is made use of, an effort being made, if possible, to read a new one at every lesson. These, of course, are carefully chosen, with due regard to the range of voice and the reading capacity of the children. As many as possible are selected about the same stage of difficulty, but with varying rhythm and melody, and a special study is made of the words.

After the key of D has been introduced and studied

\* See "Second Solfège," Nos. 1, 5, 6, 7, 8, 16, 17, 18, 36.

in the same way, it is suggested to the children that instead of taking the new *Do* from the *Sol* of the old key, they should take it from the *Fa*. They find the new keynote for themselves, and sing the scale from F. Then, as before, it is played on the piano, *all on white keys*, and they find out what alteration requires to be made *to get the right pattern*. They are not *told* that the fourth note must be lowered (flattened) instead of the seventh note raised (sharpened) as in G and D. They are allowed to discover it for themselves, and it thus becomes their own and will not be forgotten. They are shown the flat (*b*) sign, but for the first few lessons they indicate it in writing by a little *blue* note, in contrast to the *red* one indicating a sharp.

Attention is drawn to the fact that the lower tetrachord in the key of C becomes the upper one in the key of F.



Lower Tetrachord in C. Upper Tetrachord in F.

The key of B $\flat$  comes next in order, and after that the principle upon which the Major Scale is built is so thoroughly established that new keys succeed each other in rapid succession without any confusion.

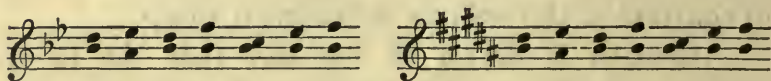
All the dictation exercises are written, and, when possible, *sung* in two or three keys. This can be

effected most expeditiously by a change of clefs. For example :—

They put the C clef on the third line, and write the following intervals dictated from the piano :—



After each interval is written it is sung, first by a child alone and then by the whole class. Then they put the G in place of the C clef, find the right signature—or signatures, if two are possible,



as in this example, and sing the intervals in the new key, again *finding the "Do" unassisted*. Then let them substitute the F clef, find the right signature, and *name the notes*, as thus written.



The initial exercise is not always in the key of C. It may be in *any* key, and the children take their own bearings in moving to the next.





have to change your ' Do ' and then it is quite easy." " I think," he added, " I could play them in D, though I have never tried," and, after a moment's thought, he accomplished this without a stumble.

The " Keyboard and Staff Diagram " is in constant requisition in impressing the principles of Transposition. For instance, such a phrase as *Dò, La, Fa, La, Sol, Ti, Dò* is indicated on the staff, and, after it has been sung in the original key, each child is called upon to indicate and sing the phrase in a different key.

There are sharps and flats inserted above the staff, so that these may be indicated when necessary.

By way of variety, the keyboard part of the diagram may be utilised, the children being asked to indicate the appropriate keys.

Before taking up the study of the Minor Scale, a more specific knowledge of intervals, as found in the Major Scale, is necessary.



The image displays two musical staves, each with a treble clef. The top staff contains a sequence of eight tetrachords, each labeled with a key signature: Key C, Key D, Key E, Key F#, Key G, Key A, Key B, and Key C#. The bottom staff contains a sequence of eight tetrachords, each labeled with a key signature: Key C, Key Bb, Key Ab, Key Gb, Key F, Key Eb, Key Db, and Key Cb. Arrows connect the notes of adjacent tetrachords, showing how they overlap by two notes. For example, the last two notes of one tetrachord are the first two notes of the next tetrachord in the sequence.

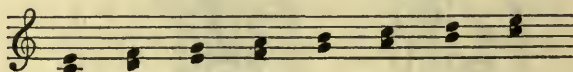
Showing how scales overlap by tetrachords.

The child ren work these out, one or two at a time, with the movable signs.

## CHAPTER III

### MODEL LESSON ON INTERVALS

You know the difference between Major and Minor 2nds. Listen while I play a series of Major and Minor 3rds, and try to distinguish between them.

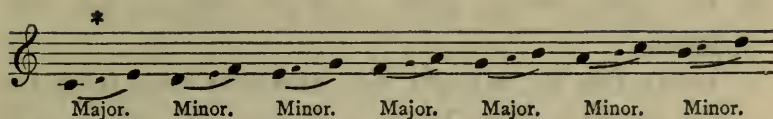


Now that you *hear* the difference, let us take them to pieces and find out what *makes* the difference. To look at, they are exactly alike.

First of all, make a picture of the scale, so as to show the large and small steps. Then, with your movable signs, write underneath it *Do, Re, Mi*, and before removing the *Re*, note that from *Do* to *Re* and from *Re* to *Mi* are both Major 2nds.

From *Do* to *Mi*, then, is a *Major 3rd*. Write *Re, Mi, Fa*, and before removing the *Mi*, note that *Re* to *Mi* is a *Major 2nd*, and *Mi* to *Fa* is a *Minor 2nd*.

From *Re* to *Fa*, then, is a *Minor 3rd*. Follow out the same plan with all the other 3rds in the scale, and you will have this picture :—

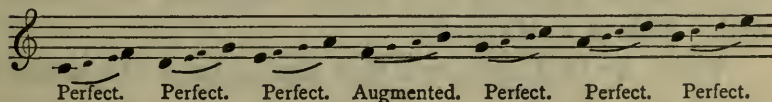


Now let us listen to a series of 4ths.

You notice that with one exception, viz., from *Fa* to *Ti*, they all sound alike. Let us compare the two varieties. Write *Do*, *Re*, *Mi*, *Fa*, and before removing the *Re* and *Mi* examine the 2nds. *Do* to *Re* is a Major 2nd ; *Re* to *Mi* is a Major 2nd ; *Mi* to *Fa* is a Minor 2nd. The 4th from *Do* to *Fa* is composed of two Major 2nds and one Minor 2nd, or, in other words, *two tones and one semitone*, and is called a *Perfect 4th*.

Now write *Fa*, *Sol*, *La*, *Ti*, and before removing *Sol* and *La*, note that this 4th is composed of *three whole tones*. It is called a *Great 4th*, *Tritone 4th*, or *Augmented 4th*.

Work out the remaining 4ths in the same way, and you will have this picture :—



Now listen to a series of 5ths.

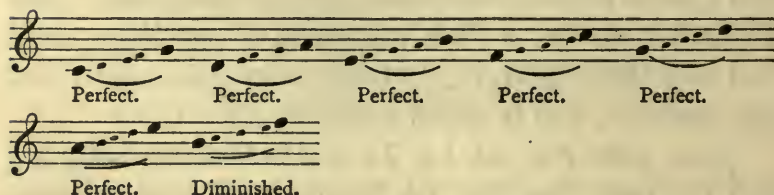
You notice that, with one exception, viz., from *Ti*

\* Small notes indicate those which are removed in forming the interval.

to *Fa*, these are all alike. Let us compare the two varieties.

Write *Do, Re, Mi, Fa, Sol*, and note that from *Do* to *Sol* includes three Major 2nds and one Minor 2nd. This is called a *Perfect 5th*. Now write *Ti, Do, Re, Mi, Fa*, and note that from *Ti* to *Fa* includes two Major 2nds and two Minor 2nds. It is called an *Imperfect* (or *Diminished*) 5th.

Here is a picture of the 5ths.

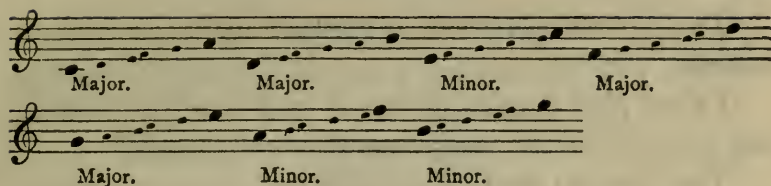


Now I shall play a series of 6ths.

You notice two varieties. Let us compare them in the usual way. Write *Do, Re, Mi, Fa, Sol, La*, and note that it includes four Major 2nds and one Minor 2nd. This is a *Major 6th*.

From *Re* to *Ti* you will find also to be a *Major 6th*. Write *Mi, Fa, Sol, La, Ti, Do*. You will find that this includes three Major 2nds and two Minor 2nds. From *Mi* to *Do*, then, is a *Minor 6th*.

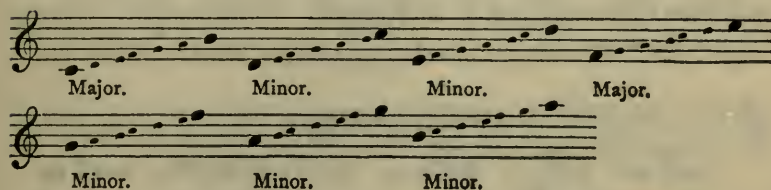
Work out the remaining 6ths in the same way, and you will have this picture :—



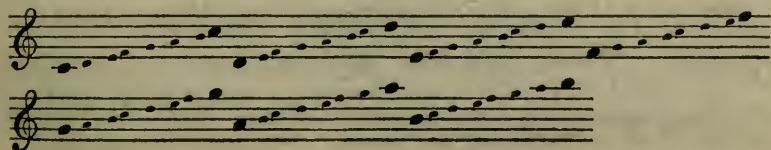
Now listen to a series of 7ths.

You notice that the 7ths on *Do* and *Fa* are of the larger kind, *Major*, while the remaining five are *Minor*. The *Major 7th* consists of five Major 2nds and one Minor 2nd. The *Minor 7th* consists of four Major 2nds and two Minor 2nds.

Here is a picture of the 7ths.



The 8ths played on consecutive notes in the scale are all exactly alike, containing five Major 2nds and two Minor 2nds, and are called *Perfect 8ths*.





The distance between any two sounds is called an *Interval*.

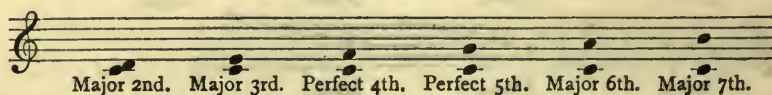
I shall play a series of five of each kind of Interval, and you will tell me which are the most pleasant.

You have no doubt that 2nds and 7ths are restless, *fighting* sounds, which are not pleasant to listen to, following close upon one another.

You do not find 4ths or 5ths satisfactory either, played in this way. There is something harsh about the former, and bald and uninteresting about the latter.\*

Both 3rds and 6ths, however, are sweet and melodious, and you enjoy listening to them. You will also enjoy singing them in Nos. 17 and 28 in the "Solfège."

Now listen to the intervals played from *Do* upwards, and describe each as it is played. Notice that all the Intervals from *Do* upwards are either Major or Perfect.



As a home exercise, try to find out how to transform intervals from *Major* to *Minor*, and *vice versa*. You may use the blue and red notes in doing so.

### *Inversion of Intervals.*

Thus far intervals have been dictated from *Do* upwards. Now, without any explanation to the

\* The children are told that the earliest attempts in *Two-part Singing* consisted of 4ths and 5ths sung in this way.



children they are played in an inverted form. For instance, *Mi, Do* is played immediately after *Do, Mi*.



There are generally one or two in a class who at once write and sing the interval correctly. Then *Do, Fa* is dictated, followed by *Fa, Do*; *Do, Sol*, followed by *Sol, Do*; *Do, Re*, followed by *Re, Do*.

The children are at first inclined to *think downwards* in identifying the inverted interval, but it is important that they should be taught *to think from the lower note upwards*.\*

As they go on working, they make certain discoveries :—

### *First.*

A 3rd inverted becomes a 6th.

A 6th       ,,       ,,       a 3rd.

A 4th       ,,       ,,       a 5th.

A 5th       ,,       ,,       a 4th.

A 2nd       ,,       ,,       a 7th.

A 7th       ,,       ,,       a 2nd.

### *Second.*

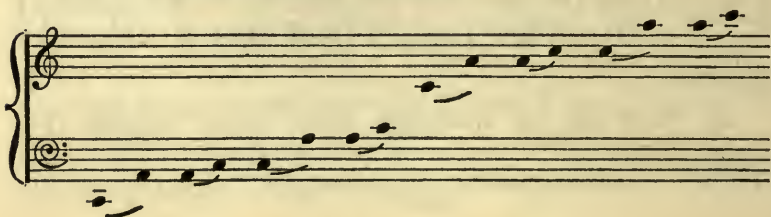
The number of an interval added to the number of its inversion, for instance,  $3 + 6$ , or  $4 + 5$ , produces 9.

\* This establishes a habit which is invaluable in reading chord passages at the piano or organ.

*Third.*

|            |                                  |   |                  |
|------------|----------------------------------|---|------------------|
| Major      | intervals inverted become Minor. |   |                  |
| Minor      | „                                | „ | „ Major.         |
| Diminished | „                                | „ | „ Augmented.     |
| Augmented  | „                                | „ | „ Diminished.    |
| Perfect    | „                                | „ | remain Perfect.* |

By way of impressing the appearance of intervals *notationally*, they are asked to write, say a 6th, low down in the Bass, and to repeat it, along with its inversion in the various octaves.



Example of 6th inverted.

*Compound Intervals.*

It is easy, by means of the movable signs, to make the children understand *Compound Intervals*. For instance, they write a third in the Bass, then move the upper note one, two, or three octaves higher up. They realise that it still remains a *3rd*, though at the distance of one octave it is sometimes called a *10th*.

\* There is no objection to the children making use of certain "memory pegs" so long as they are of *their own manufacture*, but it is a mistake to supply them "ready-made."—M. P. G.

In singing an extended interval of this kind the children at first *think the intervening sounds*. This is fully illustrated in the "Second Solfège," Example 33.\*

\* The habit of "thinking sounds," which has been carefully instilled from the first, is of inestimable value.

## CHAPTER IV

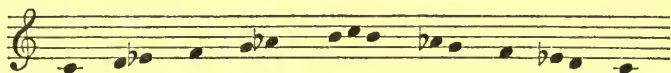
### THE MINOR SCALE

THE Minor Scale having, in the "First Solfège," been brought before the children in a non-analytical way, they are familiar with it from the "mental impression" point of view. They know that to "express the sadder things" and to tell "the sadder stories" this mode is indispensable. They have listened to tunes in both the Major and the Minor modes, and are able *aurally* to distinguish between them. They know that the term *Minor* is applied because the third note is nearer than usual to the first, and that the whole character of the scale is affected by this. Now they are ready to take it to pieces in the same way as the Major Mode.

It is played to them several times, and they are asked to say which seconds are *Major* and which *Minor*. When the sixth and seventh notes are reached there is usually a difference of opinion. One says, "Surely you have left out a note!" Another says, "If that is a second, it is a very big one!" They are assured that it *is* a second, but an unusually large one, which for that reason is called *Augmented*. They are also

told that there is another form of the Minor Scale, of which they will hear more later on, in which this large step does not occur.

Then they are asked, as usual, to “ make a picture ” of the scale, showing the size of all the intervals. They do this at first *without signatures*, using little blue notes to indicate flats.\*



There is no need at present to differentiate between the “ so-called ” *Relative* Minor and the *Tonic* Minor.

The children are taught to apply the usual *Do* to the first note, and to add the necessary modifications, thus :—

Do, Re, Meu, Fa, Sol, Leu, Ti, Do.

In this way all that has been so carefully instilled with regard to “ mental effects ” is preserved, the new relations being easily impressed by way of *contrast* with those in the Major mode.

Before hearing anything about key signatures the children do a great many dictation exercises in C Minor, indicating the flats by blue notes. They thus become thoroughly accustomed to the new intervals before making the mental effort required in considering

\* This “ imitative ” manner of representing the scale is of great value.



signatures. Here, again, *the thing itself* is taught before the sign which indicates it.

When the question of signatures *does* come up, the children generally notice for themselves that the signature of C Minor is different from that of C Major. They are asked to find out, possibly as a home exercise, if there is any Major key with the same signature as C Minor. After this process has been applied to a variety of keys they are told that on account of this point of resemblance, the Major and Minor keys having the same signature are called "Relatives."

It is emphasised, as of special importance, that the first note of every scale, be it Major or Minor, is to be called *Do*.\*

Reading and dictation exercises, involving Transposition, are conducted in the same way as in the Major Mode. It is more difficult to find suitable songs in the Minor Mode, *but they can be found* by the earnest searcher, and the children love to sing them.

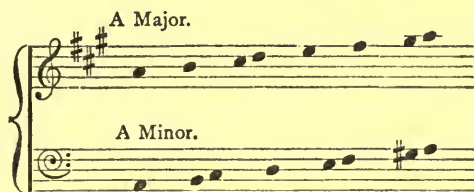
Beyond playing the intervals from *Do* upwards, and impressing the "mental effects," it is not considered advisable, at this stage, to go further into the analysis of the Minor Mode.

The children are asked to write in their manuscript books, at home, a Major Scale with its Tonic

\* In a little pamphlet just issued, entitled "Ear Training and the Teaching of the Minor Mode," by Stewart Macpherson (published by Joseph Williams, Ltd.), the question of "Do" *versus* "La" as applied to the Tonic is admirably treated. I heartily commend it to my readers.—M. P. G.



Minor directly underneath, so that the two may be easily compared.



Before singing Nos. 37 and 38 in the "Second Solfège," the other form of the Minor Scale, known as the "Melodic," is introduced. It is explained that this form is sometimes used to avoid the *augmented second* between *Leu* and *Ti*, but that upon the whole it is not nearly so useful as the one we have been considering, which is called the "Harmonic."



The children are asked to write both forms, or *change one into the other* by moving the signs.



N.B.—It is important that too much stress should not be put upon signatures in the early stages. A great deal of work ought to be done, as shown in the first part of this chapter, *without signatures*, the blue

and red notes being used to indicate sharps and flats where they occur.

The inconsistency in the Minor Scale signature may, at a later stage, be pointed out to the children, *if they do not discover it for themselves*. The fact that wherever the *Leading Note* occurs the signature has to be contradicted often strikes them as an absurdity without its being suggested.

## CHAPTER V

### NAMES OF NOTE VALUES AND TIME SIGNATURES

It is not till an attempt is made to explain the conventional English terms—Semibreve, Minim, etc.—that their absurdity is fully realised. In fact, the explanation has almost to take the form of an apology, and is received somewhat scornfully by the young auditors. They are interested, however, in the historical aspect of the subject, the antique symbols, the *Large*  and the *Long*  appealing to their imagination. It is well to be prepared for the demand, "Please show us some music written with these signs." An incursion into a Church Hymnary has probably already been made in search of the *Breve*.

"All the same," remarks one of the children, "it seems very stupid to give the name 'Half-a-Short' to the longest note that is generally used."

"Semibreve," however, having been perforce accepted, "Minim" passes muster; "Crotchet" proves only half-convincing, and "Quaver" utterly fails to justify its existence.

With greater confidence the *fractional names* are introduced, for, though not by any means a perfect

form of nomenclature, they are sufficiently logical to answer the purpose. It is explained that the Semi-breve, taken as the standard, is a whole note (1).

The Minim is a half . . . . ( $\frac{1}{2}$ ).

The Crotchet is a fourth . . . . ( $\frac{1}{4}$ ).

The Quaver is an eighth . . . . ( $\frac{1}{8}$ ).

The Semiquaver is a sixteenth . . . . ( $\frac{1}{16}$ ).

The Demi-semiquaver is a thirty-second ( $\frac{1}{32}$ ).

Further, the children are told that at the beginning of a piece of music is placed a sign, in the form of a fraction, to indicate the time in which it is written, the upper figure telling the number of beats in each bar, and the lower one telling the value of each beat.

For instance :—

$\frac{2}{4}$  means two fourths or crotchets.

$\frac{3}{4}$  means three fourths or crotchets.

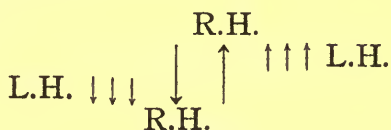
$\frac{3}{8}$  means three eighths or quavers.

$\frac{6}{8}$  means six eighths or quavers.

The terms *Duple*, *Triple* and *Quadruple*, to represent 2, 3 and 4 time, are now introduced, and a distinction is drawn between *Simple* and *Compound*. This is fully illustrated in studying Nos. 19, 20 and 21 in the "Second Solfège."

In beating Compound Time it is important to impress the idea of *two*, *three* and *four* beats, just as

in Simple Time. The subdivisions may be marked by tapping with the left hand :—



## CHAPTER VI

### TRIADS

TRIADS are introduced to the children as "Families" of notes. They have been accustomed from the beginning to the frequent proximity of *Do*, *Mi*, and *Sol*, and they "wonder why they sound so well together." The suggestion that *they belong to the same family* proves most convincing, and a search is at once instituted for other "families." This often occurs, in a quite informal way, as early as No. 33 in the "First Solfège."

At the present stage the three Major Triads have already become old friends; there is no exercise more enjoyed than being asked to sing "Do and his family," or "Fa and his family," or "Sol and his family," in any specified key, or to find them on the "Keyboard and Staff Diagram," and then sing them all together.

The three Minor Triads now come under consideration, and are studied in the same way.

The more analytical treatment of chords is described in Part III.



## CHAPTER VII

### RHYTHM


IN Part I. we explain how, from the first, the children are taught *to listen to complete rhythms*. They have acquired the habit of trying to find the "rhythmic patterns" of their little tunes, and of tapping them when possible; they have listened to tunes and tried to mark the accent and fall in with the time-beat; they have acquired some facility in writing short rhythms to dictation.

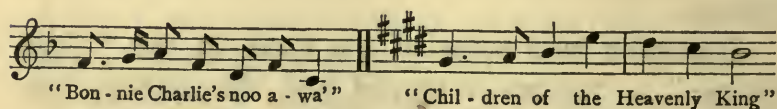
While still continuing along these lines, a new feature is introduced which proves a source of absorbing interest.


Beginning with some of the tunes in the "First Solfège," a rhythm is tapped and the children are asked to *sing the melody* suggested. If they fail in at once recognising it, they are asked to tap it in imitation, or to reproduce it with the movable signs. Whoever finds the tune first has the privilege of singing it to the others.


With this form of exercise they are gradually carried further afield, and the rhythms are tapped of well-known tunes, which the children may or may not

have heard. When the rhythm is not recognised even after it has been reproduced, the children copy it into their manuscript books and "hunt it up" before next lesson. The fathers and mothers are often pressed into service on these occasions. "It was Daddy who found that!" is no uncommon remark. "*Not even Daddy could find it,*" said a little girl one day, "but *our doctor* knew it whenever I tapped it!" Sometimes the solution that is brought is totally different from the one intended, and the interest is intensified when it is found that the same rhythm is often used for several tunes of a totally different character.

One day the rhythm  was tapped, the tune intended being "Bonnie Charlie's noo awa." At once a little girl began to sing "Children of the Heavenly King," etc.

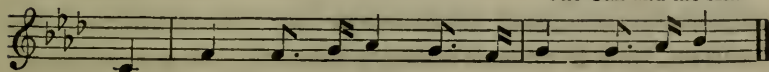


Another day a child was reading No. 28 in the "Second Solfège," which is built up on the rhythm . After singing two bars she stopped and remarked, "That rhythm is the same as 'God Save the King,' but the tune is quite different."

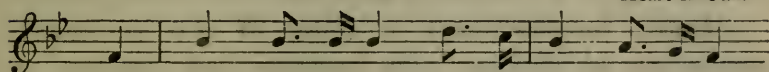
The rhythm 

was dictated, the tune thought of being "The Oak and the Ash," and one of the boys, with a slight change of "tempo," burst forth with "Come, cheer up, my Lads, 'tis to Glory we Steer."


The Oak and the Ash.



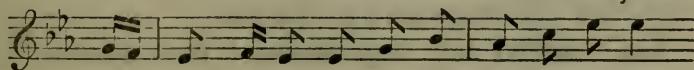
Heart of Oak.



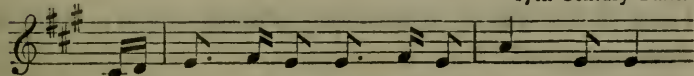
At a more advanced stage, attention is drawn to slight variations occurring in what is practically the same rhythm. For instance,


 is dictated. To boys and girls in Scotland, this rhythm, if tapped briskly, almost always suggests "The Pipes," but there is occasionally some doubt as to whether it stands for "The Campbells are Comin'" or "A Hundred Pipers." Two further illustrations of the same rhythm, with variations, were suggested by children in the class:—

18th Century Tune.



17th Century Tune.



"Poor Robin."

The points of *similarity* and, at the same time, of *contrast* in both rhythm and melody, between the two Scottish melodies "Scots wha hae wi' Wallace bled" and "The Land o' the Leal," provide an absorbing topic of discussion. In fact, this whole subject has a great fascination for the children; so much so, that in case of absence from the class numerous postcards arrive with suggested solutions.

Almost unconsciously a sense of the necessary association of rhythm with melody and, further, a sense of the necessary *suitability of words and music* is acquired.

Abundant proof of this has been forthcoming during the last few months, when words for the various melodies in the volumes of "Solfège" have been under consideration.

The little Arabian Melody, No. 66 in the First Book, with its monotonous yet peculiarly fascinating rhythm, was being sung. Suddenly a little girl of seven put up her hand with a beaming smile: "I know," she cried, excitedly, "I know what this means! It is the camel drivers having a little dance on the sands, because they are so glad to get home."

"Yes," added her tiny sister, "but they're too tired to dance very fast!"

Then there was a chorus of "Please write a song to tell this story!"

This episode suggested the idea of consulting the

children as to the kind of words they would like for various melodies, and as to the expression demanded by the music and words combined.

In No. 17,\* which was written in response to the request for "something about a swing," the words "Squirrels are watching us high in the tree" elicited the remark, "That would be very exciting, so it must be sung louder!"

\* "Second Solfège."



## CHAPTER VIII

### FORM

WITHOUT as yet hearing anything about "*Cadences*," the children are accustomed to dividing their music into phrases, and taking note of the "breathing places" as they occur. It is better to aid them in finding out these points than to supply marks to indicate them. They are asked to listen to unfamiliar tunes, and a stop is sometimes made on a half-cadence for the purpose of eliciting the remark: "Surely that is not the end!" When the "Question and Answer" element is more or less clearly defined, the children are asked to express their idea of it as they listen. The foundational "four-bar phrase" thus impresses itself upon the inner consciousness, and weaves itself into their conception of music as a whole. The utmost care is taken not to disturb this "conception" by making use of exercises and melodies which might be characterised as "without form and void."



## Part III

### CHAPTER I

#### INTRODUCTORY REMARKS

WHILE the study of *Transposition* is continued, that of *Modulation* is now added, the “ Third Solfège ” supplying numerous illustrations in the form of canons, duets, and trios ; also some interesting examples of national melodies.

The pupils being now at the stage of reading a great deal of good music, it was thought unnecessary—excepting in Nos. 12 and 41—to add words to these.

With direct reference to the study of *Modulation*, the children are shown a practical and, at the same time, picturesque method of comparing and impressing the order of sharps and flats as they occur in the scale.

The study of the *Minor Mode* is continued, and a process of *Analysis* applied to the *Triads* in both modes.

The subject of *Rhythm* is carried on a stage further, and a small beginning made in the way of writing melodies.

*Sequences* and *Cadences*, as such, come under consideration, in the course of which the *Chord of the*

*Dominant 7th* and, later, the *Chord of the Diminished 7th* "introduce themselves," so to speak.

It always intensifies the interest if new subjects are taken up in response to a demand on the part of the children. They *hear* some unfamiliar effect, or they notice in their music some chord or symbol to which they have not been formally introduced, and the matter is at once brought forward for elucidation. They are all on the alert for "discoveries," and vie with each other in bringing these under notice.

"I have found a tune without a 'Fa' in it," said a little fellow, who had been making researches on his own account in a book of old Scottish melodies. The story of the "six-note" and "five-note" scales, with suitable illustrations, had thus to be told at an earlier date than had been intended.

"We sang a hymn in church yesterday," said another, "in a different kind of scale from any we have had." It turned out to have been one of the plain-song melodies with the flat 7th, so the old "Gregorian Modes" had to come upon the stage.

By way of preparation for No. 25 in the "Third Solfège," the *Chromatic Scale* claims our attention, and the children are taught both to write and sing it.

Dictation exercises are given in two parts, and later on in three parts, and the children are expected to read in two, and occasionally in three parts.

With regard to the latter, great care must be taken

not to injure the voices by letting them sing either above or below their natural compass. Good voices are often ruined from neglect of this precaution. For instance, the lower part in duets is often given exclusively to those pupils who can sing it most easily and *so keep the part steady*. If this is done to any great extent the voices will inevitably suffer, for they will lose the power which they originally had of singing the higher notes, and will become harsher in quality. At the same time, those pupils who are made to sing the upper part exclusively are being defrauded *on the musical side*, for in singing the lower part a special feeling for harmony is developed.

Both dangers are avoided by choosing, as far as possible, part songs for equal voices, and insisting upon a regular interchange between them. The compass ought never to be extreme in either direction, and, as was emphasised in Part II., the voices ought never, at this stage, to be allowed to use their full power. A pure, sweet, medium tone is to be aimed at.

As the material in the "Third Solfège" is fairly advanced and difficult, it is proceeded with slowly—*taken in small doses*—its principles being applied to a wide range of songs, and more time being given to "Appreciation" \* work generally.

\* The term "Appreciation" as applied to music classes is associated with Mr. Stewart Macpherson, F.R.A.M. By his books and lectures, Mr. Macpherson has, within the last few years, given to this branch of musical

At this stage a form of examination is instituted which is very popular. Each pupil prepares six questions *to be answered by the teacher*, the highest marks being given to the propounder of the best questions. On such occasions, excitement runs high, and from the teacher's point of view it is a distinctly illuminating experience !

education a tremendous uplift. Personally I owe him a deep debt of gratitude.

Having been fortunate enough, in my grown-up girlhood, to fall into the hands of a musical enthusiast and educationist—Mr. J. P. McHardy, *a man who lived before his time*—I had, from the very beginning of my teaching career, been making efforts on similar lines ; and the attending some lectures by Mr. Stewart Macpherson in 1910 and the reading of his “ Music and its Appreciation,” etc., etc., proved a source of inspiration and illumination in the highest degree, and enabled me to put my work on a much more effective basis.—M. P. G.

## CHAPTER II

### CHANGE OF "RÔLE"

As a preliminary to the study of *Modulation*, the children are reminded of the "mental effects" of the various notes of the scale in relation to the keynote, and are led to consider the special *rôle* which each plays, and the name applied to it in consequence.

The note which begins and ends the scale is called the *Tonic*.

The 5th note, because of its importance, its *governing power*, is called the *Dominant*.

The 3rd, because it comes half-way between the Tonic and the Dominant, is called the *Mediant*.

The 7th, because it seems *to call to the Tonic*, or *lead up to it*, is called the *Leading Note*.

The others receive their names from their position with regard to these :—

The 2nd, because it is above the Tonic, is called the *Supertonic*.

The 4th, because it is below the Dominant, is called the *Subdominant*.

The 6th, because it is the 3rd *under* the Tonic, coming midway between Subdominant and Tonic, is called the *Submediant*.



\* Thus we have :—

|               |     |   |   |   |   |
|---------------|-----|---|---|---|---|
| Tonic,        | Do  | . | . | . | 8 |
| Leading Note, | Ti  | . | . | . | 7 |
| Submediant,   | La  | . | . | . | 6 |
| Dominant,     | Sol | . | . | . | 5 |
| Subdominant,  | Fa  | . | . | . | 4 |
| Mediant,      | Mi  | . | . | . | 3 |
| Supertonic,   | Re  | . | . | . | 2 |
| Tonic,        | Do  | . | . | . | 1 |

In transposing from one key to another, we find that the same sounds have to play different rôles. The strong, firm note in one key becomes the sad, plaintive note in another. The cheerful note in one key becomes the desolate, warning note in another.

The question of "relation" in considering "mental effects" has often to be dealt with at an early stage.

"I always thought that *A* was *the sad note*, but in the key of *D* it sounds just the opposite. How is that?" Or "*B* used to sound as if it were fighting to get up to *C*. In the key of *G* it sounds *quite contented*. How is that?" These questions, put by children of seven, strike at the root of the whole matter, and one has to be able to give an explanation sufficiently clear and simple to be convincing.

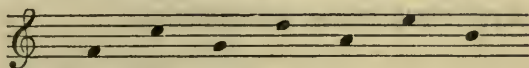
\* "Third Solfège," p. 3.



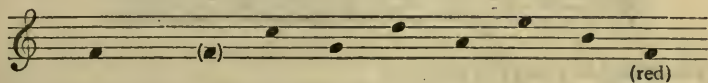
## CHAPTER III

### MODEL LESSON ON SCALE FORMATION IN 5THS AND 4THS

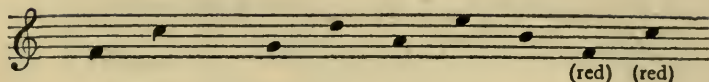
TAKE seven little black notes and arrange them in 5ths, beginning with F.



There you have all the notes contained in the key of C. To change it into the key of G, what alteration must be made? An  $F\sharp$  must be put in place of F. Remove the black note, on the first space at the left-hand side, considerably further away, and put a *red* note on the first space at the right-hand side.

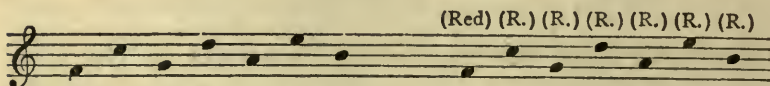


There you have all the notes contained in the key of G. To put it in the key of D, what change must be made? A  $C\sharp$  must be put in place of C. Remove the black note, on the third space at the left-hand side, further away, and put a *red* note on the third space at the right-hand side.

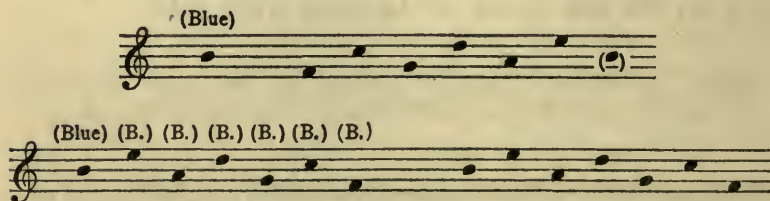


There you have all the notes contained in the key of D.

Carry out this plan with all the different keys in sharps until you have seven *red* notes to the right, and the original seven black notes to the left. This will help you to remember the order of 5ths in which the sharps succeed each other in the scale.



To the left of the black notes work out the flat keys, making use of the blue notes, and moving by 4ths.\*



Having done this, write the signatures of all the different keys, both sharps and flats, adding the names

\* In doing this, the children discover that the one series of notes is exactly the reverse of the other; the order of sharps being: F, C, G, D, A, E, B. And of flats: B, E, A, D, G, C, F.

of the Relative Minors, which, you remember, have the same signatures.

|        |        |                 |                 |                 |                 |                 |
|--------|--------|-----------------|-----------------|-----------------|-----------------|-----------------|
| G.     | D.     | A.              | E.              | B.              | F $\sharp$      | C $\sharp$      |
| E Min. | B Min. | F $\sharp$ Min. | C $\sharp$ Min. | G $\sharp$ Min. | D $\sharp$ Min. | A $\sharp$ Min. |

|        |             |             |             |                |                |                |
|--------|-------------|-------------|-------------|----------------|----------------|----------------|
| F.     | B $\flat$ . | E $\flat$ . | A $\flat$ . | D $\flat$ .    | G $\flat$ .    | C $\flat$ .    |
| D Min. | G Min.      | C Min.      | F Min.      | B $\flat$ Min. | E $\flat$ Min. | A $\flat$ Min. |

## CHAPTER IV

### MODULATION

THIS new branch of study, like every other branch, is approached by an appeal to the ear. Some simple tune is played, in which there is a modulation from C to G, and *vice versa*, and the children are asked if they notice anything unusual. Almost invariably the response is intelligent and to the point. "It is like going away from home and coming back again."

Without any explanation, various tunes in different keys are played, each modulating to the key of the Dominant, until the new idea has taken root, and the children realise the *fact* of Modulation. The more alert among them even volunteer the information that *Sol* has been taken as a new *Do* in the middle of the tune and then changed back again. All are agreed that the new element makes the music much more interesting, because one *never knows what is going to happen next*.

Then the process is explained.

"This 'taking journeys to new countries,' as it were, is a common incident in music, though your attention has not been directed to it before. It constitutes the 'surprise' element which is so enjoyable in our everyday life. In order not to make the 'surprise' too overwhelming at first, we shall travel only to the sister

countries—in other words, *move to the nearest keys*. Naturally, they will be the keys having the largest number of notes in common. Taking C as our starting-point, we find the most closely-related keys to be five in number :—

G Major and E Minor,  
F Major and D Minor,  
A Minor.

First of all we shall move from C to G. In doing so, how many new notes shall we have to use? Only one, viz., F $\sharp$  in place of F.



“Our next step will be to move back again, for we must *always finally arrive at home*.”



Then we show the children how to modulate from C to F by the introduction of B $\flat$ .



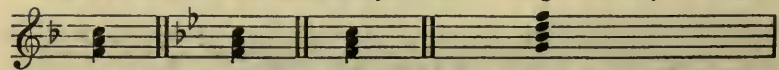
After numerous dictation exercises and reading from the “Keyboard and Staff Diagram” the “Third Solfège” is begun, and at the same time songs involving modu-



lation to the keys of the Dominant and Sub-dominant are taken up. When the harmonies are played, the chord of the Dominant 7th usually calls forth some such remark as, "Why do you play an extra note in the chord of Sol?"\* In return they are asked how they like the chord with the new note in it, and generally answer that it has a grander or richer sound. It is then explained that another "storey" has been added to the triad on the Dominant, and that it has become a chord of the 7th. "May this be done with any of the other triads?" is asked. "Yes, but until the chord of the Dominant 7th has become a very familiar friend, we shall not take any notice of the others."

They are told what a wonderful part this chord plays in "Modulation," as this moving from one key to another is called. They are shown that, although the *Triads* may belong to a great many different keys, this chord can belong *only to one key*, either in its Major or Minor mode, and that it therefore *defines* the key in a peculiar way.

The same Triad in three different Keys.      This chord, because it contains both B and F belongs to the Key of C only.



Tonic in F.   Dominant in B $\flat$ .   Subdominant in C.   Chord of Dominant 7th in C.

\* A little girl, the first time she consciously heard the Chord of the Dominant 7th played, said, "I should have thought that was 'Sol and his family' if it hadn't been for the 'Fa'" Then, after a moment's thought, "It is 'Sol and his family,' but there is a cousin visiting him!"



We play a series of Dominant 7ths and Tonics, asking the children simply to listen.



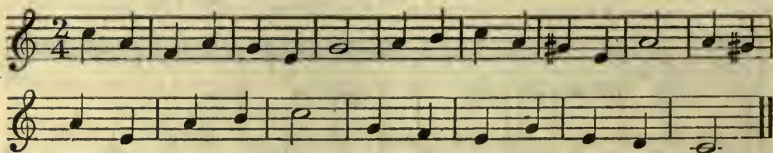
After hearing this once or twice they discover that there is a *pattern* in it, and the more enterprising try to work it out for themselves at home. Their attention is thus called to "Harmonic Sequences."

Exercises such as the following are given them to read from the "Diagram," each phrase at first being indicated for them, and they are afterwards asked to suggest phrases for each other.



From this point onwards they are constantly on the outlook for the chord of the Dominant 7th, and each is eager to be asked to find it on the "Diagram" for the others to sing.

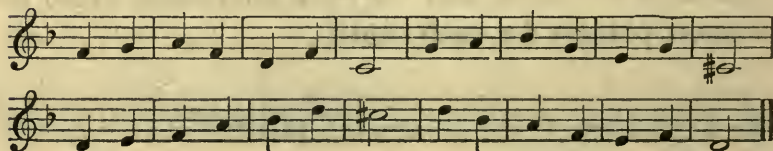
Modulation to the three related Minor keys comes next, beginning, of course, with A.



As this involves special difficulties, considerable time is spent over it, but once mastered the way is open for *E* and *D*.

At a later stage modulation to Major and Minor keys is combined, both in reading and dictation exercises.

In connection with Modulation to the Minor, the Chord of the *Diminished 7th* introduces itself.



## CHAPTER V

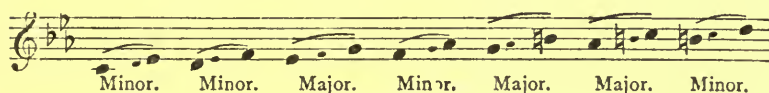
### FURTHER STUDY OF THE MINOR SCALE

#### *Model Lesson.*

You already know that the Minor Scale, in its harmonic form, contains three Major 2nds, three Minor 2nds, and one Augmented 2nd.

Now listen while I play a series of 3rds, and tell me of what kind they are.

You hear that there are three Major 3rds, and four Minor 3rds. You will now make a picture of them.



Now listen to a series of 4ths.

You hear that the first three 4ths are *Perfect*, those from *Fa* to *Ti* and from *Leu* to *Re* are *Augmented*, and the one from *Ti* to *Meu* is *Diminished*.

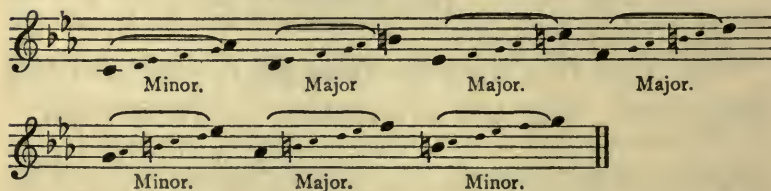


Let us take 5ths in the same way,  
 You hear that there are *four Perfect, two Diminished,*  
 and *one Augmented.*



Now let us take 6ths.

You hear that there are four Major and three Minor.



Lastly, listen to the 7ths.

You hear that there are three Major, three Minor,  
 and one Diminished.

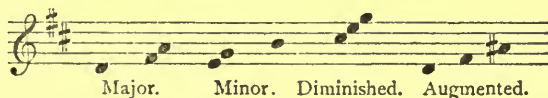


## CHAPTER VI

### ANALYSIS OF CHORDS

THE children know that a Triad consists of a note with its 3rd and 5th, or two 3rds placed one above the other, like a house with two storeys. They can distinguish aurally between Major, Minor, Diminished and Augmented Triads.

Now a process of analysis is applied to them. It is found that in a Major Triad, the Lower 3rd is Major and the upper 3rd Minor ; that in a Minor Triad the lower 3rd is Minor and the upper 3rd Major ; that in a Diminished Triad both 3rds are Minor, and in an Augmented Triad both 3rds are Major.



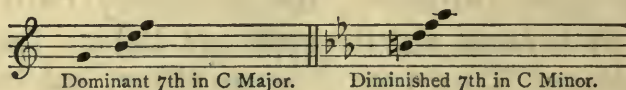
It is explained that while the term "Triad" is applied to all chords of the kind they have been considering, whether Major, Minor, Diminished or Augmented, the term "Common Chord" is applied only to those which are Major or Minor.

"Chords may be compared, in their constituent elements, to *words*, the foundational note standing for a *letter*, the interval of a 3rd standing for a *syllable*,



and every additional 3rd standing for *an extra syllable*. There are words of one, two, three, four, or more syllables, and there are also chords of one, two, three, four, or more 3rds, placed one above the other. The syllables in words are not always of the same size nor are the 3rds of which a chord is built up necessarily of the same size. As shown in our picture of the Triads, they may be either Major or Minor."

*Later on*, the chords of the Dominant and Diminished 7ths are analysed in the same way as the Triads, and the children write them with their movable signs, always in such a way as to *show their shape*.\*



We also explain that the order of the notes *above the bass* may be varied, and some of the notes doubled, or trebled, without altering the character of the chord.

| Chord of the Tonic.   | Chord of the Dominant.                             |
|---|--|
| <p>The same chord throughout. The notes the same in each example.</p> | <p>Here also the chord is the same throughout.</p> |

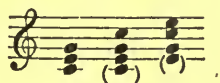
\* The other chords of the 7th are taken up in due course, and treated in the same way.



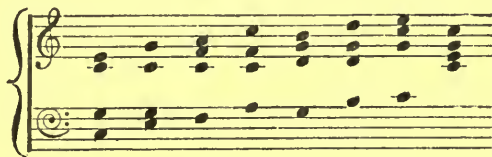
*Inversion of Chords.*

When the children have become familiar with the chords in their *direct position*, that is to say, built up in 3rds, their attention is drawn to the different effects produced when they are played in an *inverted* position. First of all, a chord is played with the 3rd at the foot, and the children are asked to sing it from the lowest note upwards. After they have done this in various keys, a chord is played with the 5th at the foot, and they are asked to sing it in the same way.

As usual, it is all worked out with the movable signs, the fact that all that has to be done in finding the inversion of a chord is to *move the lowest note an octave higher*, making the principle very clear.



Occasionally a series of chords such as this is played, and the children asked to distinguish aurally between direct and inverted positions.



Then the children analyse some of the simpler

chords occurring in their songs. The distinction between the terms " Bass " and " Root " is explained ; the former, they are told, being the *lowest note*, without regard to the position of a chord, and the latter being the lowest note of a chord *in its direct position only*.

Here the " Bass " (G) is also the " Root."      Here *D* is the " Bass " but *G* is the " Root."      Here *B* is the " Bass " but *G* is still the " Root."

" A chord of three notes, then, is to be found in three different positions, viz. : (1) Its direct position ; (2) Its 1st inversion ; (3) Its 2nd inversion.

" A chord of the 7th, being composed of four different notes, is to be found in four different positions, viz. : (1) Direct position ; (2) 1st inversion ; (3) 2nd inversion ; (4) 3rd inversion.

Tonic triad in three positions.

(Direct.) (1st Inversion.) (2nd Inversion.)

Chord of Dominant 7th in four positions.

(Direct.) (1st Inversion.) (2nd Inversion.) (3rd Inversion.)

“ In analysing such chords as the following, a simple plan is to remove all the repeated notes, leaving only the three original notes ; then rearrange these until they appear in the direct position, that is, built up in thirds.”



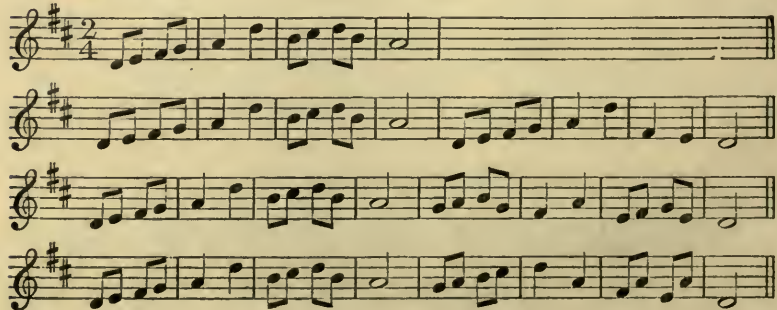
## CHAPTER VII

### RHYTHM AND MELODY

THE children have already had their attention drawn to the frequency with which the same *rhythmic pattern* is repeated on different notes of the scale. They are now told that the name applied to this "imitation of itself" in music is *Sequence*. They know that the same rhythmic pattern may be applied to different melodies. In beginning a new song or study they are accustomed to search out this rhythmic pattern.

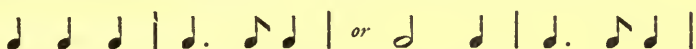
Now they are carried a step further, and a phrase is dictated to which they try to *compose a responsive phrase* in the same rhythmic pattern. For example, a phrase is quoted which was dictated to a class of seven children, varying from eight to eleven years of age, and the respective "answers" are added.

Phrase dictated.

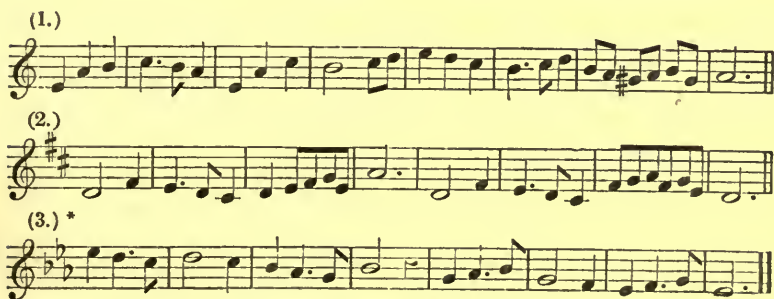




Then a two-bar rhythm is dictated, and without any stipulation whatever the children are asked to write an eight-bar tune upon it. The following rhythm



in a class of four produced these results :—



\* The pupil who wrote *No. 3* had been absent when the rhythm was dictated, and had misunderstood the account of it given by another child.

Again, *part* of a four-bar phrase is dictated, and a child is asked to sing the notes which would complete it. The second phrase is treated in the same way, and the children, after memorising these two phrases, are asked to add two others at home, making a melody of sixteen bars in all.

Then the discovery is made that music often *rhymes* just like poetry. Possibly it is coincident with "scanning" exercises at school. Hymn tunes and folk songs are studied from this new point of view, and they find that when music and words are suitably wedded, the accents occur at the same places, and the whole swing or rhythm corresponds.

This suggests original efforts in the way of putting words to tunes, or tunes to words.

This sort of work is carried on, not with the idea of evolving a race of "would-be" composers, but rather, through the perception of rhythmic, melodic, and harmonic form, to develop the appreciative faculty and awaken an intelligent response to all that is greatest and best in music.

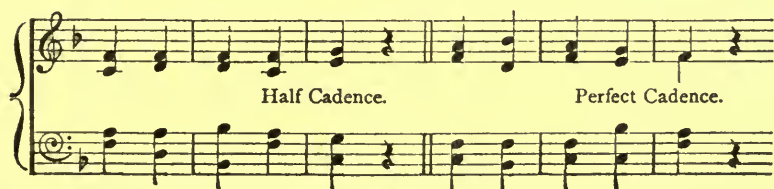


## CHAPTER VIII

### CADENCES AND FORM

THE “breathing places” have now to be dealt with a little more explicitly, and the term “Cadence” is introduced.

National and folk songs, or by way of variety hymn tunes, afford a limitless field of operation. These are played to the children, and they are asked to distinguish between the Half (or Imperfect) Cadence—the temporary resting-place—and the Full (or Perfect) Cadence—the arriving at home; the first suggestive of the *semi-colon*, and the second of the *full stop*, in ordinary literature.



After the children have listened to a great many tunes with special reference to the cadences, their attention is drawn to the actual chords by which they are formed. They are shown that the Imperfect



tested in the different kinds of cadences, in a variety of keys, short progressions of chords are played, and the children are asked to name them as they are played. These are often selected from the songs they are studying, for "real music" is always more interesting than mere exercises. Those children who are having piano-lessons are sometimes asked to play such progressions in imitation of what they hear. Great interest is excited in the class by asking one after another to *play an answer in chords* to a question which has been asked. If this is begun in quite a simple way it has encouraging results.

In all their songs, and in the music that is played to them, the attention of the children is directed to the construction of the music as a whole. They are taught from the beginning to distinguish between "Two-part" and "Three-part" Form. The terms "Binary" and "Ternary" are now applied.

## CHAPTER IX

### THE CHROMATIC SCALE\*

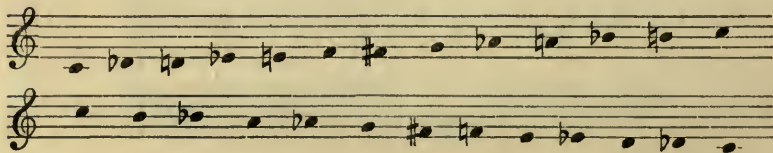
#### *Model Lesson*

THE scale which we have been considering so far, in both the Major and the Minor Mode, has been made up partly of tones and partly of semitones. For this reason it is called *Diatonic*.

Now we have to study a scale entirely made up of semitones, called the *Chromatic Scale*.

There are two ways of writing it, the first, called the *Harmonic Chromatic Scale*, being the more correct. The rules to be observed are :—

1. Keep the ordinary notes of the Major Scale as usual.
2. Let every interval, from the key note upwards, be either Major Perfect or Minor, with the exception of the Augmented 4th.



The second form, called the *Melodic* (or Arbitrary),

though less correct, is often more convenient, as requiring fewer accidentals, and therefore easier to read. The rules to be observed are :—

1. Keep the ordinary notes of the Major Scale as usual.

2. Add the first four sharps and the first four flats, next to those in the signature, if any ; sharps to be used in ascending, with the exception of B $\sharp$ , and flats in descending, with the exception of F $\sharp$ .



In the Minor Mode the same principle is applied.

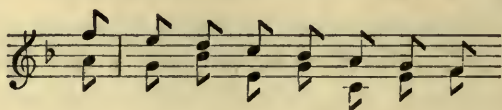


In singing the Chromatic Scale, we must remember to apply the syllable “è” to all the notes which are *raised accidentally*, and “eu” to those which are *lowered accidentally*.

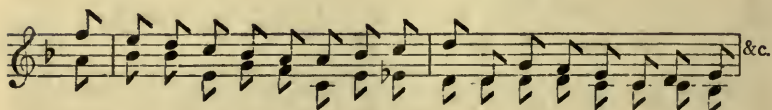
## CHAPTER X

### DICTION IN TWO OR THREE PARTS

Now that the children are familiar with the intervals between any two notes of the scale, they are expected to write from dictation in two parts. An easy progression of 3rds and 6ths is given first.



Then other intervals are introduced.



After some facility has been acquired in two-part writing, three parts are introduced, and, later on, four parts.



The image displays two systems of musical notation, each consisting of a grand staff (treble and bass clefs) with a key signature of two sharps (F# and C#) and a time signature of 2/4. The first system contains two measures of music. The second system contains two measures of music. The notation is designed for dictation exercises, likely for two or three parts as indicated by the page header.

## Part IV

### CHAPTER I

#### METHOD APPLIED TO PIANOFORTE TEACHING

ONE very important result of this method is the being able, in greater or less degree, to *realise music mentally*. Written music is merely a symbolic thing, a pictorial representation of certain tones and combinations of tones which take shape in the inner consciousness.

This, applied to instrumental teaching, is of great moment. Suppose a pupil seated at the piano, ready to attack a new piece of music. After a few grammatical questions as to key and time signatures, he is asked to "tap the rhythmic pattern" of the first section. Then, if there is a clearly-defined melody, he sings it phrase by phrase. He takes note of the modulations, cadences, and general structure. Before he touches the keyboard he has formed some impression of the music that is to be interpreted, and he approaches it in a prepared attitude of mind. A slight analysis of the harmony makes him realise how far his familiar friends the Common Chords and the Chord of the

Dominant 7th will carry him. He *listens* while he plays, and though on account of technical disabilities he may make many stumbles, he has formed some conception of what he ought to hear, and he therefore reads intelligently and even musically.

## CHAPTER II

### THE METHOD APPLIED TO MUSIC GENERALLY

IF all the material in the " Third Solfège " has been thoroughly mastered, and the various steps in the scheme of education faithfully carried out, the pupils ought now to be able to appreciate music in a wide sense. They can read at sight any ordinary song, in one, two, or three parts, even though it involve modulations and chromatic intervals. They may be expected to listen with growing intelligence and appreciation to the performance of great works.

The demands of general education have, at this stage, become so insistent that it is useless to prescribe much homework. Besides, most of the children have taken up some instrumental study, which necessitates a certain amount of practice. All that can be done, therefore, is to make the most of the hour—or probably three-quarters of an hour—set aside for the weekly class.

Standard songs are selected, as varied in character as possible, the pupils being sometimes asked to write the melody from dictation and memorise it, at other times to read it at sight *without* accompaniment, and then sing it all together *with* accompaniment.

In this way the children have become familiar with songs by Purcell, Arne, Morley, Ford, Elgar, Schumann, Schubert, Brahms, Mendelssohn, and national songs of all kinds, notably "The Songs of the Hebrides," compiled and arranged by Mrs. Kennedy Fraser. The last-mentioned introduced a new phase of study in the matter of scales. The old Gregorian Modes came under review, and the "gapped" scales of six-notes and five-notes—the latter known as the *Pentatonic*—proved to be of absorbing interest. No more fruitful or fascinating field of study in this department can be found, especially if the pupils have opportunities of hearing the songs adequately rendered.

At other times some instrumental work is taken up, of which the leading themes are studied, the children reading them at sight or writing from dictation and memorising them.

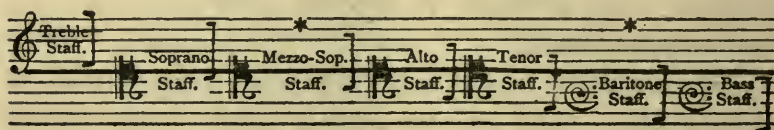
Some of the most characteristic progressions of chords are played and the pupils follow them, taking note of modulations and cadences. When the means are available, either as piano solo or duet, or a transcription for harmonium and piano, the work is played as a whole, and the pupils are asked, if possible, to *sing* the principal themes as they occur. Then the general form and character of the work are discussed.

In this way the pupils have come into close touch with minuets of Haydn, Mozart and Beethoven, lyric pieces of Grieg, impromptus of Schubert, the

"Warum," "Abendlied," and "Träumerei" of Schumann, and selected movements from Beethoven's sonatas.

By way of preparation for concerts of an educational nature, specially arranged for "Young People of School Age," they have studied the themes of such works as *Schubert's Sonata in D for Piano and Violin*, *Beethoven's Sonata in A for Piano and 'Cello*, *Haydn's Quartet in D Minor*, *Mozart's Quintet in A*, and Trios of Haydn, Mozart and Beethoven. In studying these the "Orchestral" section of the "Keyboard and Staff Diagram" is of great value as showing the compass of each instrument.

The C clef, applied in every possible way, is shown with reference to orchestral scores.



In view of the Beethoven Festival recently held in Edinburgh, the principal themes of several of the symphonies were studied and memorised.

The value of this sort of work will be readily acknowledged. Not only are the minds filled with some of the most beautiful thoughts in music—for, be it noted, *these themes are memorised*—but the pupils attend these concerts in a spirit of expectancy, and listen with the keenest appreciation.

\* The Mezzo-Soprano and Baritone Staves are now practically out of use.



Sometimes the younger children are, by their own request, admitted to the older classes when "preparation for a concert" is on foot, and though they do not actually take part, they unconsciously imbibe the atmosphere by which they are surrounded.

On one occasion one of the items on the programme was "Where the Bee Sucks," by Arne. A little maiden of five, who had been present when her older sisters were reading this melody, was heard, all unconsciously, adding her tiny treble to the soloist's in the concert room !





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